

METAL FORCES

No.6



**ANGEL
VENOM
SLAYER
STRYPER
MOTORHEAD**

EDITORIAL

So fellow 'bangers', where lies the future of Rock and Roll?

Well, if you read such mighty weekly publications as SOUNDS and NME you'll find that now, more than ever, rock music's future can be found in the shape of a mixture of ten year old (mentally that is) synth players from deprived backgrounds (so they've got credibility), second rate reggae artists and other ethnic orientated music, and pure pop crap. So tell us something new you might say. Well, to read this garbage in bog roll papers such as NME is fine (I still buy SOUNDS in the vain hope of some info on metal tours on pages 2 and 3 - stuff the rest!), but when the same, Rock is not Heavy Metal attitude creeps into other more 'noted' UK publications, things get to look grim. Can a magazine, whose publicity slogans include such gems as 'play it loud', 'read in hell', and the 'ULTIMATE ROCK MAGAZINE', honestly claim to be serving the best interests of the rock music industry, by covering such already over-exposed bands as DURAN DURAN, HANOI ROCKS and U.2. Surely, this would be best left to those aforementioned 'Top of the Pops' styled 'rags', who in fact, in line with the entire established media, more than cater for that sector of the mundane industry.

Many hard-core bangers have expressed the view to me that unless metal progresses and is shown to progress through new inventive ideas ie METALLICA, FATE, SAVAGE, QUEENSRYCHE etc, then it will die. But the New-Wave of metal must be covered and shown to the fans and that's where the generally available press is failing down.

We all know that Radio airplay is out of reach for up and coming metal bands, except for a couple of late night hours on Radio One every week (mixed in with FLOYD, ZEPPELIN etc), and the occasional specialist Pirate radio station. Even MAIDEN and the mega-groups only hit the airwaves through 'commercial' singles. But 'Pirate' radio, like independent magazines such as METAL FORCES, is limited to the number of people it can reach.

With all the factors going against Heavy Metal - I don't think I need even mention the difficulties for bands getting gigs, at least in England - it is essential that Heavy Metal coverage should be up to date and 'on the ball' as opposed to harping back on old 'has-beens' and those who are 'ready made'.

The scene in Europe is far healthier, with top class publications in most languages such as the superb METAL ATTACK and ENFER mags in France, Aardschock in Holland and ROCK POWER and METAL HAMMER in Germany, all put UK publications to shame. (What about us - Ed!).

Judging from comments made recently by a certain British critic, one feels he might be better employed, tucked away behind a set of drums in a 60's style R and B band. (He is, Ed).

In Holland, hard-core bangers are the norm - they are everywhere. The centre of Euro metal - the Dynamo Club in Eindhoven

plays host to the best up and coming true H.M. bands and sells out regularly - Great Stuff. Put SLAYER or MERCYFUL FATE on in England and about fifty people will turn up. Such is the apathy and ignorance here.

The Marquee Club in London is a great venue, well respected by fans and bands alike, but Metal is minimal even here. Over-hyped bands such as HELLION, THOR, ROUGH CUTT etc and many average UK groups find no difficulty in providing embarrassing entertainment to embarrassed punters - whilst METALLICA blew off the roof twice earlier this year, to much smaller crowds of fans - and to 'ecstatic' write-ups from notorious experts such as Heavy Metal Heather, writing for SOUNDS.

Now METALLICA are becoming remotely popular, everyone is getting in on the latest trend - but for how long we wonder.

With so many bands getting over-hyped in today's press, one wonders if money does not speak louder than talent and true potential.

What the scene desperately needs now is a thriving underground movement, one to create enough interest in bands who are not generally covered, to give them an initial boost. The demo collecting scene is duller than ever, with only a few 'hard-cores' in England keeping well up (our own Bernard Doe, Dave Reynolds and Steve Hammonds being prime examples).

So, all METAL FORCES can say to those who so cynically abuse good metal, is stick to your 'pop comics'. Hands off good rock and metal - leave it to the fans.

No doubt, cries of 'sour grapes' will ring out in certain quarters, but that really isn't the case. METAL FORCES is an independent, self financed magazine. It is because we do not have to rely on outside sources for our revenue that we are able to speak our mind. Not out of any sense of self-glorification, nor petty jealousy, but for a genuine concern for the long-term survival of the music and the bands to whom this magazine is dedicated.

Write to us at METAL FORCES (or 'Metal Farces' as we are affectionately known) and give us your opinions.

Attention U.S.A.

METAL FORCES writers will be visiting your wonderful country between 10th November and 25th November.

Provisional itinerary:
11th - 19th West Coast

20th - 24th New York

We need info on gigs, record shops etc.
Please send any relevant info to:
"M.F. Hits The U.S.", METAL FORCES,
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Herts., SG2 OEP, ENGLAND.

777

STRYPER

ISAIAH 53:5

777

DEFENDERS OF THE FAITH

"But he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him; and by his stripes we are healed".

ISAIAH 53:5

There are just a handful of bands I can honestly say that I am a committed fan of. This year I've discovered two new names to add to this paltry list. Both are unsurprisingly U.S. acts - the first being the excellent Texan outfit PANTERA, the second STRYPER. In the case of the latter they do offer something different in approach from the metal majority. You see STRYPER are one of the rare breed of Christian metal bands

following in the footsteps of U.S. acts like Chicago's REZ BAND, by not only singing about Jesus but also playing Grade A metal, oh and don't forget IMAGE. STRYPER they are by name and by nature so to speak.

It's all so very easy to put down Christian metal bands, but tell me, what is so laughable about groups who prefer to sing about good rather than evil? How many of you black metal fans would rather go to Heaven than Hell? I'm not particularly religious myself, I only step into a church once in a blue moon (or whenever Van Halen play Donington eh Mr & Mrs.

Malyan?) but I do find it disturbing that so many bands do glorify the devil thus giving the people who despise HM fuel for it's slaughter. So STRYPER are here to tell it how it should be, but even then people are prone to criticise the four piece from California. "An awful lot of people are sceptical about what we're doing" says Robert Sweet STRYPER'S drummer. "They say we've got hold of the best gimmick in the world, but if christianity wasn't real to us then we could'nt be doing this. It's not a gimmick, we just do what we feel. We don't compromise Jesus but we



don't compromise being Heavy Metal either. This band has been a life change for all of us".

All of us being Robert, his brother Michael (Lead Vocals, Guitars), Oz Fox (Lead Guitar) and Timothy Games (Bass, Keyboards). The Sweet brothers met up with Oz whilst they were in a band called ROXX REGIME in 1981. They changed the name to STRYPER in 1983 when Tim joined from STORMER (an L.A. band once featured in SYLVIE SIMMONS round-up of L.A. metal in Sounds a couple of years ago). Says Robert, "We've been using Stripes since 1980 when we were ROXX REGIME. Some people are accusing us of ripping off QUIET RIOT but that's not true. In all honesty we were using the Stripes before QUIET RIOT picked up on it. They might have had a mike stand then but that was it. We have absolutely everything striped all the way from the guitar picks to the amps, our shoes to the drum-riser. I don't know of any other band who uses stripes the way we do. Out here in the States we kind of, in a sense, have a patent on it. Everyone knows that we're the band that uses stripes".

OK, so why the black and yellow combination? "I don't know about the U.K. but over here yellow and black are caution colours used on the highway. They're also two colours that attract people the most. We make all our costumes mostly ourselves - usually we have to dye things that are white and black to yellow and black. We paint our own equipment, my drums, the guitars, amps everything!"

What about the number you use 777? "I'm really glad you asked me that. I'm sure you're familiar with 666 - the numbers of the anti-christ? Well 777 is the number of God and the number of perfection. We have that on everything too".

So how did you decide to base your concept around Isaiah's prophecy? "Actually we had the image planned out before we discovered that. We were reading the

bible one day and came across Isaiah 53:5 and that really fitted what we were doing". So what your stripes therefore represent are the marks made on Christ's body from flogging? "That's right".

Do you believe in any religions? "No, we don't place ourselves in religion - it's just our faith. We tell God's side of the story without affiliating ourselves with any particular religion".

The bible says, 'with God, all things are possible'. We believe that to be so".

Well how do people react to your appearance and lyrics? Have you converted anyone? "No, we don't convert people. God is the only one who can do that. We have had a lot of people who write us letters or come backstage at our shows and tell us that they like what we're doing, please show us how we can accept God but we don't convert but you could say that we've shown the light to people. I'll tell you something, we are the only metal band who throw bibles out into the audience and not one is left in the hall afterwards. So I guess we must be doing something right".

Are you, like myself, a person who hates having religion shoved down your throat? "yes, I'm turned off by people who try to force Jesus on you. We don't wanna push religion on people, I mean Jesus never forced himself on anybody. All we're saying is that Jesus changed our life and we believe that he can do the same for you. We don't hide it, we don't sugarcoat it, we take a stand for what we do. Other bands laugh at us because we don't sing about sex and drugs but they soon realise that we're competition for them. We're just as much of an HM band as they are".

Too right, as a listen to the mini-LP on Enigma will prove. I picked up my copy of STRYPER'S album when it passed through the hallowed portals of

Shades Record Emporium. M.F.'s LEGS DIAMOND expert and glamster Kelv Hellrazor suggested that the image was great but the music was uneventful! Don't listen to him people! Ring up Mike Shannon now to re-serve a copy! So Robert, how did you get the deal with Enigma? "I know this may sound funny but it was an answer to a prayer. We've been praying for a long time for a deal. It's very hard to get signed out here. Big labels aren't signing many groups now and your best way in is with smaller labels. What happened was that I know a guy in a band called SSQ and he introduced us to some people at Enigma Records and through a period of time we got to know each other, they liked what we were doing and we liked the company itself. So one day it all came together and they signed us".

When we spoke the record had been out for only five weeks but had already got to number 48 in the U.S. independent labels chart and had just been added to Californian rock stations rotation.

"The LP is doing great, we've been getting fan letters from all over the U.S., the U.K. and even Mexico. I've just heard that some records have even managed to reach Czechoslovakia".

"Major labels are starting to approach us and some things are pending right now. If everything go's OK the next album will be on a major label. At present we're lining up a tour of Northern California and hopefully play some dates in Oregon and also up in Seattle".

See you there Robert! STRYPER definitely are not a joke, they mean business and are here to stay... now let's all do something about that ridiculous "Yngwie is God" phrase huh?! Watch out for the yellow and black attack. By their stripes we shall be rocked (ON EARTH AS IT IS IN HEAVEN) AMEN!

DAVE REYNOLDS

Wildfire

SUMMER LIGHTNING

Produced by GUY BIDMEAD



SUMMER LIGHTNING

SKULL 8338 TAPE 78338

Blueprint

BLACKFACE

Unlaced

Produced by JEFF WAXMAN & ROSS THE BOSS

BLACKFACE

Unlaced



SKULL 8348 TAPE 78348

IF IT AIN'T HEAVY
IT AIN'T ON

MAUSOLEUM



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2008 Antwerp / Belgium
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Telex: 33713 gamrec

Aztec's Death

Vengeance of hell

SKULL 8360

Vengeance of hell

Living Death

Blueprint

PRODUCED BY AXEL THUBEAVILLE FOR METALLIAN MUSIC

STEELER

PRODUCED BY AXEL THUBEAVILLE FOR METALLIAN MUSIC



SKULL 8344

TORMENTOR - GODDESS OF LOVE



SKULL 8359

TORMENTOR
GODDESS
OF LOVE

PRODUCED BY JACK LARDOT & JOE PUERTAS

MAUSOLEUM



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PLAYLISTS

BERNARD DOE

1. "Red Hot And Heavy"-PRETTY MAIDS(CBS LP)
2. "144 Thousand Gone"-AGENT STEEL(US DEMO)
3. "Armed And Dangerous"-RAZOR(VOICE RECORDS LP)
4. "Gates Of Purgatory"-RUNNING WILD(NOISE LP)
5. "Steel The Light" Q5 (Albatross LP)

DAVE CONSTABLE

1. "Red Hot And Heavy"-PRETTY MAIDS(CBS LP)
2. "The Warning"-QUEENSRYCHE(EMI LP)
3. "In Your Face"-TKO(COMBAT LP)
4. "Tormentor"-W.A.S.P.(CAPITOL)
5. "Burns Like A Star"-STONE FURY(MCA LP)

STEVE HAMMONDS

1. "Chemical Warfare"-SLAYER(ROADRUNNER 12")
2. "Nigh Of Brocken"-FATES WARNING(METAL BLADE LP)
3. "Malice"-(US DEMO)
4. "EXODUS"-(US DEMO)
5. "Knights Of The New Thunder"-TNT(POLYGRAM LP)

DAVE REYNOLDS

1. "In Your Face"-TKO(COMBAT LP)
2. "White Sister"-WHITESISTER(EMI AMERICA LP)
3. "Fatal Attraction"-ADAM BOMB(US DEMO)
4. "Shout"-S.A.D.O.(NOISE LP)
5. "The Hex Is On"-WITCH(OTT RECORDS MINI LP)

ADVERTISING AND DISTRIBUTION

17 Livingstone Link, Chells, Stevenage, Herts.
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Individual copies of METAL FORCES can be obtained by sending £1.00 incl. P&P to the above address. (Europe £1.50, rest of the world £2.00). Issue No. 3 is SOLD OUT.

Subscription Rates:-

6 issues - £6.00(Europe£8.00, Rest Of The World£12.00)
12 issues - £12.00(Europe£16.00, Rest Of The World £23.00).

Cheques/P.O.'s/International Money Orders should be made payable to METAL FORCES.

All interested Advertisers should contact Bernard Doe at the above address for details of rates. Adverts for METAL FORCES Issue No. 7 should be received no later than 27th October 1984.

METAL FORCES is distributed in AMERICA by:-



IMPORTANT - NEW YORK Tel:(212)995 9200
IMPORTANT - LOS ANGELES Tel:(213)643 9783

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The Larry Miller Band

THE LARRY MILLER BAND are a three-piece hailing from the Reading area of England, consisting of Larry Miller (lead guitar and vocals), Andy Allen (bass) and new 'death' drummer Dave Raeburn (ex-NINJA).

L.M.B. were formed years ago (much longer than Larry would care to remember) and have constantly built up a large and devoted following in the pubs and clubs which he frequently plays.

Due to his huge fan following and Larry's inability to clinch a major record contract, the first L.M.B. album was released in early '83 on Larry's manager's label, Matinee Music. The first pressing sold out virtually immediately and in fact, subsequent re-pressings have also now sold out.

Although Larry's first album was practically worshipped by his fans, it was largely ignored by the music press and didn't exactly set the rock world on fire. However, his second LP might. The band have just finished recording tracks for the new, as yet, untitled opus (due out in the fall) and the new material shows vast improvement in both Larry's playing and songwriting ability. Songs like "Magnum" and "Somethings Gonna Crack" could be destined to become classics.

THE LARRY MILLER BAND is one of the few English acts around nowadays that is worth watching, so check them out now! You won't be disappointed!!

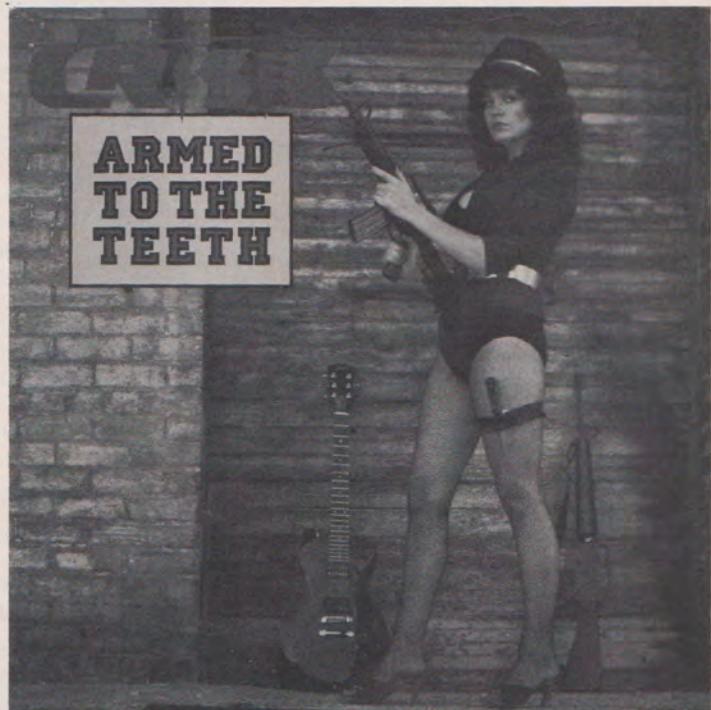
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SIX TRACKS OF MOLTEN METAL

NEWSNEWSNEWSNEWSNEWSNEWS



Pic Wayne Youngman

WITCHFYNDE (vocalist Luther Beltz pictured above) have just finished recording their latest album "Lord of Sin". The first 10,000 copies of the album will come complete with a limited live 12" EP "ANTHEMS" that will feature four of the bands most popular songs - "Give em Hell", "Cloak and Dagger", "Moon Magic" and "I'd Rather Go Wild". The album will be released in late October by Mausoleum Records.

RIOT have split up. Guitarist Mark Reale is forming a new group called simply THE MARK REALE BAND with ex-members of the Texas SLAYER who have also broke-up, although SLAYERS album "Go For The Throat" is still expected to be released soon on Rain Forest.

The long and eagerly awaited 'Live' album from ANGELWITCH which was due to be released on the 'Shotgun' label in the beginning of October, has once again been delayed. At the time of writing, no new release date has been confirmed.

Steve Cribar and Pete Dove have both left HARLOTT due to the old "musical differences". They are pursuing a new project that will be a little heavier and in a totally different direction.

Florida's NASTY SAVAGE will be appearing on the "World Metal Report" compilation album with a track entitled "Unchained Angel". The band are also expected to appear on the "Metal Massacre No. 6" compilation on Metal Blade Records with whom NASTY SAVAGE are currently negotiating for the release of their debut album.

East London metal band DESOLATION ANGELS have signed to Bullet Records and will soon be recording their debut album.

Following our AVENGER feature in MF5, bassist Mick Moore has contacted us to correct some of the things he said: Regarding Mick's comments about not wanting to be tied to Neat Records until 1988 - what he meant was that "Neat had offered us a contract but we were not very happy with it and didn't want to be signed to them on those terms until 1988 and that the contract we signed we were happy with and are looking forward to a good working partnership with Neat". It now turns out that W.E.B. will be releasing the album in Scandinavia and not Planet and that "Blood Sports" will be available in Canada on Banzai Records which is a division of Polygram. Hope this has cleared things up.

CHAIN REACTION (MF2) have now got a new bassist, Phil Smith (ex-SEDUCER) who replaces Mike Hole. They inform us that he fits in with the new heavier direction the band hope to take from now on. A new demo is expected soon.

DEVASTATION RUN are a new five piece band from Ottawa, Illinois who play high energy metal in the DOKKEN/ICON mould. The band have just recorded their first demo. For more info:- DEVASTATION RUN, C/o Brian Hanley, 1519 Johnson St., Ottawa, Illinois 61350, USA.

German band STEELER who recently toured their home-land with the equally excellent WARLOCK plan to release a live E.P. on Earthshaker Records before going in to record their second album set for release next year.

Swedish metal outfit the E.F. BAND have signed a four year recording deal with Mausoleum Records. They begin recording their new album in November. For more info on the band write to: Good-Rock Productions, Andrew Goodwin, 13 Castelnau, Barnes, London SW13, England.

TERRACUDA the band formed by ex-AUGUST REDMOON members have changed their name to EDEN.

Italian HM outfit DEATH SS have split up (so what?!)



JAMES HETFIELD (Metallica)

METALLICA'S official "Metal Militia" fan club has a new contact address: METAL MILITA, 22225 Pacific Coast Highway No. 4, Malibu, California 90265, USA.

KAMIKAZE KILLERS

PART THREE

The third and final part of the METAL FORCES focus on the bands currently making the news on the Japanese Heavy Metal Scene.

ACTION

Yoshiro Takahashi(guitar/vocals)
Mototsugu Yamane(guitar)
Keiichi Ohtani(bass)
Hitoshi Motomiya(drums)

ACTION were formed in March 1982 by guitarists Takahashi and Yamane along with drummer Eiji Akita who had all quit NOVELA. Akita was replaced last December by ex-PIERCE skinsman Hito Motomiya.



Pic Yoshiie Mochida

The band play pop-metal and have already been labelled KISS clones, although I wouldn't say they were quite that bad. ACTION have recently followed up their debut EP "Action" (Phonogram-ZOPL41) with their first full length album "Hot Rox" (see Metal On Vinyl for review), and are being hyped up as the next big thing in Japan.

CROWLEY

Fumio Matsushita(vocals)
Yoshinori Kokune(guitar)
Noriyuki Kuroyanagi(bass)
Mitsuhiko Shiga(drums)



Originally known as HELLFIGHTER, CROWLEY were formed in December 1982 and play Black Metal in early SABBATH

tradition. The band have had numerous line-up changes and are currently on their eighth drummer! Listening to a Japanese vocalist summoning up SATAN and his evil spirits is quite a novelty and not as convincing as the west's Cronos, King Diamond or even Satanic Slaughter, but musically CROWLEY are more than listenable. Best cuts are the doom laden "A Woman Who Wears The Black Cross" and the power metallized "Nocturne".

CROWLEY c/o Noriyuki Kuroyanagi, 24 Tenjinamae, Ohirano, Okazaki City, Aichi, JAPAN T444.

STARLESS

Keiko Miyamoto(vocals)
Takao Nakagawa(guitar)
Jyutaro Okubo(bass)
Nobuo Horie(drums)
Yoshinori Uemur(keyboards)



STARLESS have only been in existence since January of this year and were formed following the disbandment of LADY JOE the band formed by NOVELA vocalist Hisakatsu Igarashi for his solo project.

Fronted by female vocalist Keiko Miyamoto, STARLESS play commercial hard rock based on melodious guitar and keyboard work over a heavy rhythm section. Still looking to secure a record deal.

STARLESS, c/o Kinya Maekawa, 10-23 Takaza-cho, Nishinomiya City, Hyogo, JAPAN T662.

MAD ROCKER

Hiroshi Shimado(guitar/vocals)
Satoshi Masuda(guitar)
Jyunji Hattori(bass)
Hirofumi Maemoto(drums)



MAD ROCKER were originally a 5-piece high school metal outfit formed in the summer of '79 but once they graduated the band split only to reform two years later in 1982.

Sounding not too dissimilar from early MAIDEN, MAD ROCKER rely a lot on the rather excellent melodic twin lead guitar work of Shimado and Masuda to disguise their, so far, only average material.

MAD ROCKER c/o Hiroshi Shimado, 7-9-506, 1 Chome, Tsukahara, Takatsuki City, Osaka, JAPAN T569.

IVORY GATE

Jay(vocals)
Rommy(guitar)
Rocky(bass)
Leo(drums)



Formed in April 1980 by guitarist Rommy, IVORY GATE are heavily influenced by early/mid-seventies British heavy rock and can probably best be described as a modern day sounding LED ZEPPELIN. The band play over a 100 gigs a year and in October 1981, IVORY GATE released their own self-financed single, in a limited edition of 500 copies. As yet there are no plans for any other vinyl releases.

IVORY GATE c/o Opus Magic, Parasuto Komaba 404, 8-19, 2 Chome, Ohashi, Meguro-Ku, Tokyo, JAPAN T153.

SABBABELLS

Keiichi Takahashi(vocals)
Jyunichiro Matsukawa(guitar)
Hiroyuki Sano(guitar)
Keiichi Miyao(bass)
Fumikazu Sekiguchi(drums)

Formed in 1980, SABBABELLS have been labelled as the 'BLACK SABBATH of Tokyo' which is not a bad description of this Black Metal quintet, although the band offer a little more melody than the early SABBATH sound.

The band have already built up a large following with their live show of occult

goodies and released their debut album "Sabrabells" (Explosion Records-EXP HM25) earlier this year. More recently the band were featured on the Japanese compilation album "Heavy Metal Force" (Explosion Records-EXP HM 252) with doom metal ballad "Luludo No Izumi".

SABRABELLS C/O Mandrake Root/Hiroki Kawamoto, Dainesu Ichibankan 704, 11-5, 1 Chome, Azabudai, Minato-ku, Tokyo, JAPAN T 106.

FRATVACKER

Masaki Yamada(vocals)
Shoyo Iida(guitar)
Taro Takahashi(bass)
Honma (drums)

A highly talented young band from Sapporo, the largest city in Northern Japan. FRATVACKER were formed in the spring of 1982 out of the remnants of two high school bands, POWER-STATION and SCRAP. Already the most popular HM act in the Sapporo region the band will soon be heading for a tour of the Tokyo area to promote their recently released "Minagoroshi" demo, which contains seven tracks of MAIDEN/PRIEST influenced metal up there in the LOUDNESS class, highlighted by the axework of Shoyo Iida, the bands brainchild. Best tracks are "Israel", "Wizard Of Arabia" and "Camouflage" which tilts towards the METALLICA scale of heaviness.



It shouldn't be too long before FRATVACKER secure a record deal, but in the mean time interested bangers can obtain a copy of "Minagoroshi" by sending 1900yen(Europe) or 1850yen(America) to Mami Ishiguri c/o Hokkaido Kensetsu Kogaku, Senmon Gakko, Higashi 8, Kita 6, Higashi-Ku, Sapporo, Hokkaido 065, JAPAN.

LEMURIA

Shinji Yukawa(vocals)
Kyoji Kato(guitar)
Hirotaka Saito(guitar)
Shinichi Nishida(bass)
Mikihiro Sato(drums)

LEMURIA started out as a copy band in December 1982. They now play their own originals and have a very European influenced metal

sound similar to the SCORPIONS especially on "Dark In Fire" where singer Shinji Yukawa sounds distinctively like a Japanese Klaus Meine! At the other end of the scale "Hurricane" verges on the fringes of Power Metal.



The band have supported the likes of X-RAY and EARTH-SHAKER and have won numerous rock contests, but as yet have failed to catch the eyes of any major record companies.

LEMURIA c/o Keisuke Igata/Sound Creation, 3-2, 5 Chome, Inagami Cho, Nakamura Ku, Nagoya City, JAPAN T 453.

PIERCE

Osamu Tanaka(vocals)
Kazuhito Takenaga(guitar)
Makoto Hayami(bass)
Takaki Haruyoshi(drums)



PIERCE originally got together in 1979 as a six-piece, and since then have had numerous line-up changes. They started out as a progressive hard rock band, but now play more melodical, almost pop metal. Still waiting though for their debut vinyl release.

PIERCE c/o Toshimi Yakura, 3-10, 1 Chome, Sakurai Cho, Tondabayashi City, Osaka, JAPAN T 584.

SOPHIA

Kenji Morikawa(vocals)
Kenji Tsuchisaka(guitar)
Nobuya Hayashi(bass)
Hiroshi Hosokawa(drums)



SOPHIA were formed in 1980 and produce a rather original if not confusing sound that falls more into the 'progressive rock' category than that of metal, no doubt influenced by Japan's number one prog. band NOVELA. There's plenty of MARILLION and early GENESIS like passages to be found in SOPHIA's music and in some cases touches of Jazz and even Reggae are thrown in to confuse the brain beyond sanity. To date SOPHIA have no vinyl product available.

SOPHIA c/o Kenji Tsuchisaka, 8-10-201, 4 Chome, Nakano-Cho, Miyakojima-Ku, Osaka, JAPAN T 534.

PRESENCE

Shigeru Nishikawa(vocals)
Kazuhide Shirota(guitar)
Yoshito Onda(bass)
Hiroaki Okamoto(drums)

PRESENCE you may remember were featured in the very first issue of METAL FORCES last September. This talented young quartet are from Osaka and their music style is very European influenced, ranging from melodical hard rock ("You Want My Love" and "I Love You, Only You") to high adrenalin metal ("Lucy" and "Sky").



Earlier this year PRESENCE starred as the leading band in the Japanese rock movie "Majoran". As yet no record deal but certainly a band worth looking out for.

PRESENCE c/o Toshiko Fujita, Bahama, 11 Hachiman-cho, Minami-Ku, Osaka, JAPAN.

Compiled by BERNARD DOE with special thanks to Hiro Arishima, Naoaki Murohashi and Hiroshi Sako, with additional help from Thomas Vogtoman, Yoshie Mochida, Yuka Kato, Masuya Morisaki, Shaw Ohno, Keisuke Igata, Mutsumi Kadoma, Taku Izuhara, Takahiro Kagawa, Osamu Ito and Toshimi Yakura.

PLAYING THE DEUCE

To your average metal man in the street the word DEUCE when tagged to all things hard and heavy means little but the title of an aged KISS song. As it so happens DEUCE is also the devilish(sic) moniker of a hot Maryland quartet, far from the realms of pin-ball and greasepaint.

My interest in the band was aroused by the presence in their ranks of guitarist Timmy Meadows, brother of...? But don't think I'm gonna scribble on about days of heavenly yore, c'mon this is DEUCE we're talking about, besides the divine musical messenger is expounded about profusely elsewhere in this issue.

DEUCE were formed as long ago as 1978, by vocalist/guitarist Tom Gattis, drummer Chris Tinto and bassist Steve Leter, teaming up with Marty Friedman. This line-up didn't fare too well and it wasn't long before Tinto and Leter were replaced by Billy Giddings and Chris Hall. Soon after Friedman gave up life on the East Coast for the more sunnier climes of Hawaii, becoming since something of a cult hero with VIXEN and subsequently with ALOHA and HAWAII. Thus in 1980 Timmy Meadows joined the band, fresh from back-breaking White Hot roadie work. "Marty is a real bad muther-fucker on guitar" says Tom - I take it he means the guy is a good axeman! "If we hadn't have found Timmy we would've been in trouble!"



In 1981 the group recorded a self-financed single that coupled the highly praised "I'm Saved" with "Bad Boys" and in the process earning themselves a JUDAS PRIEST comparison, Tom

obviously gaining the dubious honour of being dubbed a Rob Halford sound-a-like. I don't really see the comparison myself.

The two demo tapes the band have scraped together enough hard earned cash for (Hey rock'n'roll's an expensive business!) show them to be a highly competent metal outfit coupling early NWOBHM aggression with a slightly commercial quality. DEUCE aren't a sell-out just because I happened to mention the dreaded term 'commercial' because it's rough'n'raunchy enough to suit all tastes, catchy but in no way hinting toward any TWISTED SISTER pop-song stuff. So there!

On tracks like the hilariously titled "Barn Burner" (Kick-Arson Metal!!) and "Little Ladies" they spotlight an endearing song-writing prowess and more than encouraging possibilities for future success. As far as hard-core'bangers are concerned the main focus for them in the DEUCE repertoire is their version of the Marty Friedman co-written "Angels In The Dust", somewhat slower than how Friedman delivers it (ie not at Death Metal levels of insanity!) but, dare I say it, a lot classier. Has there been any trouble over the continued use of this song? "At first we thought there would be" replies Gattis "But when we play it nobody says 'Hey that's HAWAII'" so there's no problem."

Last year Hall parted company with DEUCE and was replaced by Meadows ex-roadie compatriot Mike Francis. The second tape was recorded with this re-vamped line-up and, I say it unsurprisingly, it's even better than the first. So why haven't DEUCE signed with a record label? "It's sort of strange that we haven't been picked up yet, 'cos there's a lot of record buyers out there. One of the record companies we tried unsuccessfully with has a band called RATT, who

we supported a couple of months after we were turned down. What we did to them that night helped to reassure us. We are however continuing to get massive doses of stage experience and there's no substitute for that is there? We are currently in the studio recording new versions of "Death Sentence" and "Angels In The Dust" and hopefully line-up a tour when we land a deal."

It's a shame the band have had no luck on the record front when you consider some of the absolute shit that's getting signed in an effort to cash-in on the newer wave of HM (particularly in the States) but with a little luck and more exposure they might just strike it rich. Already they've received rave reviews in the local metal magazines and a two-page spread by Metal Mike in Aardschok so justice has to be done soon.



Tom: "Until we do have an album released a tour is improbable and infeasible. When we tour I'd want there to be a record for the first time listeners to be able to buy. We will have a new bunch of badges and T-shirts available soon, so our merchandising is OK. If and when we do tour it will probably start where most of our demo tape sales

have been and where our following is, I mean Holland, Belgium and West Germany.

"Shit, we could tour there now if we had the bucks and have a good turn out too. England will definately be on the schedule too. I was over there for Reading '82 - great!"

What's the local scene like in Maryland? "It sucks dick about six inches long, which is better than a couple of years ago when it sucked a dick about 12 inches long!" Yeah, I see! That bad!



Cliches question, but people are interested. Who are DEUCE members individual 'idols' or influences upon your musical style?
"Timmy likes a lot of slower tasteful lead playing. Billy loves himself, whilst me and Mike really love Metal, Metal, Metal, can't get enough!
Mike loves ACCEPT, but my favourites have to be RAVEN. I do have a particular hate-which isn't a band, but a town-Laramie, Wyoming. It stinks of shit. If God had to give the world an enema he'd stick the tube in Laramie. Rotten pile of shit. The population should be castrated with no hope of reproduction!" What on Earth did they do?? Stay tuned.

Interested parties can contact DEUCE by writing to this address. C/O Tom Gattis, 16904 Supplee Lane, Laurel, Maryland 20707, USA. Demo's are 5 dollars, buttons/badges are 1 dollar, but the singles are now sold out. Record labels should also write to Tom who will send you the relevant info etc. Spread the word DEUCE is loose.

DAVE REYNOLDS

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SLAYER

KILLER INSTINCT

K J DOUGHTON talks to KERRY KING

Because of the groundbreaking success granted to METALLICA after the release of their "Kill 'em All" opus, a swill of imitators have hastily invaded the "Death Metal" spectrum made fashionable by Ulrich and Co. in an effort to gain their own slice of recognition. Some succeeded, but most met with miserable fates. ANTHRAX and EXCITER, who also pioneered this spectrum to some extent and started out strong, as well as such lesser talents as HELLHAMMER, SODOM and ATOMKRAFT, have all failed to contribute anything more than another variation on the "chuka-chuka" riff-rama, and the entire death-metal bootcamp has currently hit an artistic rock bottom due to such uncompromisingly dull units failing to improve or expand on what's already been done. Well, if that's where these bands want to stay, more power to 'em - I've always admired a band's refusal to compromise in the name of hardcore metal and thrashus maximus, but the sad truth is that this stubborn loyalty to the realms of speed and open E chords cannot be utilized successfully on a mass level. While most death metal bands couldn't probably care less whether or not they're successful in international terms, I'd think that it would get awfully boring to play to the same club crowds time and time again.

However, if a band simply refuses to progress or sell-out to any degree, preferring instead to thrash it out 'til oblivion, they might as well do it right. And by right I mean by pulling all the stops to be the fastest, dirtiest, heaviest, loudest and most obnoxious band in the world, at all costs and without exception. LA's SLAYER go by such a philosophy. Their debut LP of last year, "Show No Mercy" (Metal Blade), attested to their extreme direction with brilliant effect, full of blur-fast, Satanically-tinged thrash metal and a

totally uncompromising attitude. Every cut exceeds the 100-mile-per-hour mark, with not a melody or vocal harmony within earshot - just an on-slant of pure, unadulterated, wonderful noise! Their recently-released "Haunting The Chapel" EP further proved that SLAYER are bound and determined to do nothing but push the boundaries of death metal beyond the sound barrier, with such cuts as the gloriously fast "Chemical Warfare" setting a new standard in audio-brain impalement.



Pic Lowell Katz



JEFF HANNEMAN

After talking with SLAYER founder and guitarist Kerry King, I'm further convinced that such terms as "progression" and "commercialism" have no part in the SLAYER vocabulary.

"We'll always be the way we are now," insists King. "However, I'm not criticizing bands just because they want to go in a different direction as long as it's truly what they want to do. When they start doing it for the sake of money alone, I think that's a cop-out. As for myself, I've always been a thrasher at heart and I can't see that changing."

After forming SLAYER roughly three years ago by recruiting bandmates Jeff Hanneman(guitar), Tom Araya (bass/vocals) and Dave Lombardo(drums), King and Co. cut "Aggressive Perfector" for "Metal Massacre II". At that time, SLAYER had initially been following the direction of many LAHM bands by wearing some embarrassin-

gly out-of-place make-up that was soon removed permanently after the band's first appearance in San Francisco last January, to coincide with the release of "Show No Mercy"; the rabid Bay Area crowds had apparently convinced the mascara-laden foursome that they were best without cosmetics!

One thing the band haven't abandoned is their explicit Satanic imagery. During the bands live appearance, the amplifications stacks are adorned with two inverted-cross light fixtures, and their wardrobes, full of stud-encrusted leather and porcupine-like spikes, is so downright excessive it makes them appear almost reptilian (especially King, whose costume looks like it would critically maim any punters who dare get too close!)

"I guess the main reason we've chosen the Satanic direction is because it's easy for me to write Satanic lyrics! No, seriously it's because such an image contrasts most of the so-called Heavy Metal bands here in LA. We're the only true "Thrash Metal" band around here! The other LA bands sound exactly the same. I mean, if you heard songs by QUIET RIOT, RATT and GREAT WHITE all side-by-side on the radio, you'd probably think they were all the same band. Soon, people will get tired of such bands, and will come to see us, instead."

"People are always telling me that you don't need the Satanic Black Metal aspects of HM in your music to be heavy. However, if we didn't use them we'd end up sounding dangerously close to other bands, like METALLICA."

Believe it or not, SLAYER have recently written a piece that actually has no mention of Satan!

"It's true", insists King. "It's called "Kill Again", and while it doesn't have any demonic lyrics, it does mention a Priest getting his only son murdered by a homicidal maniac!" Well, it's a start I guess.....

"Kill Again" will appear on the band's second LP, entitled "Hell Awaits". The disc is due out in January, again on Metal Blade Records in the US, with Roadrunner releasing the album in Europe.



KERRY KING

Other featured cuts include "Necrophiliac" (most disgusting lyrics ever!), "Praise Of Death", "At Dawn They Sleep", "Hardening Of The Arteries", and "Altar Sacrifice", which King claims is their fastest song ever!

If you didn't catch SLAYER during their recent Northwest jaunt and Bay Area appearances, or their Country Club triumph of early September, be on the lookout for them in the future - the band hope to open some Bay Area MERCYFUL FATE shown in San Francisco, and play the October 12th Aardschok Festival, not to mention do a 5-date Canadian tour. Also, East Coast appearances are tentative, but nothing's been clarified at this point in time. All I can say is that SLAYER are definitely one of the heaviest onstage experiences going, so prepare to indulge in some heavy "Chemical Warfare" when they lurk your way!



TOM ARAYA



DAVE LOMBARDO

ANGEL

NOW YOU SEE THEM.....

Part Two Of THE ANGEL STORY By DAVE REYNOLDS

The most unforgettable aspect of ANGEL was their use of the colour of purity, the infamous whiter than white look (which brand of washing powder did they use huh?!). Not only were the costumes white but the majority of the band's equipment was too. What's more the guy who was employed trucking the stuff from gig to gig was nicknamed Whitey!

For the actual stageshow they came up with a unique effect that has yet to be duplicated by any other band, although I do remember watching a TV performance by the funk outfit EARTH, WIND and FIRE on 'Rockpalast' many years ago who displayed something similar. At the beginning of the show ANGEL appeared on stage out of nowhere when each respective member was introduced by the 'Talking' head hologram, and upon their exit they disappeared into a rising curtain



FRANK DIMINO

which promptly disintegrated. The effects were created by the talented Johnny Gaughn, a well known figure in the world of illusion Stateside. To this day the various members won't say as to exactly how they did it.

Mid '77 the group decided to change their musical outlook in so much as they ditched the mythical imagery and started getting into more up-to-the-minute song subjects like drink and sex. Was this the reason for bassist Mickey Jones' departure? "Personal reasons" was the excuse at the time. Kevin Dubrow of QUIET RIOT claimed Mickey was kicked out because he couldn't play and wasn't altogether delivering the goods, or was it, as hinted in Kerrang! recently (Greg Giuffria interview issue 68) that the guy had a slight problem with his ego??

"Let your music be the heartbeat of their souls. Go forth and from this very day be known as Felix Robinson."

Mickey's replacement was

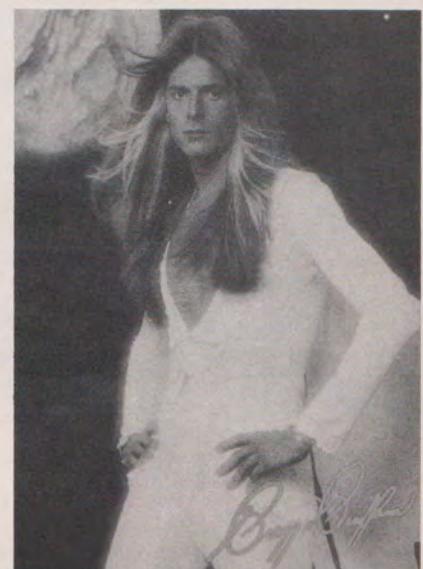
found in St. Louis born Felix Robinson who immediately attracted a strong female following. The teen mag '16' had told them that the lad was "very single and lookin' for the right girl who has an honest smile and big friendly eyes" (will Corinne Russell do?!). I hope Felix had taste as a friend remembers Frank and Barry "pissed out of their arses with two real dogs for groupies on each arm" ("Frank and Barry have always been big drinkers" - K.Dubrow).

For the record I have yet to ascertain whether Felix had recorded anything with other groups before he joined ANGEL. As he was living in Los Angeles when he ascended to the ranks, it could be a safe bet to say that he had.

The true meaning of the word ANGEL is defined as "A divine messenger of neither one nor the other sex". This is exactly what the ANGEL image portrayed. The



FELIX ROBINSON



GREG GIUFFRIA



PUNKY MEADOWS

true concept had come to fruition. Pin-ups started to appear in weenie mags - they were definately the sort of band America's pubescent masses had always longed for. They were cuter than KISS and wasn't Punky the sort of guy the little girls wanted to take home to meet Mommy? This is perhaps the point where and why they sold out.

"White Hot" was issued in January 1978. Some suggest this to be the beginning of ANGEL's greatest moments. We at M.F. disagree (yeah, even Bernard and Dave C. are secret ANGEL admirers!!). Though the domain they were



now in suited the band just as well as the previous direction our guess is that they were forced into the world of pop-metal in an attempt to get suitable returns for Casablanca, spoilt by the success of their other major acts - KISS, DONNA SUMMER and PARLIAMENT. However, I'm by no means putting down "White Hot". No band has surpassed the standard of pop-metal displayed there in the vinyl of '78 vintage. Opening up with "Don't Leave Me Lonely", a tale of the infatuation Dimino has for a lady in the

starring role of a movie, "White Hot" scorches throughout. "Ain't Gonna Eat Out My Heart Anymore", a cover of THE RASCALS sixties power-pop song achieved minor singles success; "Hold Me, Squeeze Me" displays the dog-fighting guitar and keyboard interplay of Meadows and Giuffria to fine effect; the brilliant "Under Suspicion" which is far and away my favourite cut; "Got Love If You Want It" a fast pace belter and "Flying With Broken Wings" inspired (and sounding a bit like them) by THE BEATLES (what did ya think the cryptic dedication meant then?) are just some of the great moments. The track that got major notice was "The Winter Song" on which they roped in The Californian Boys Choir. Released to cash-in on the Christmas market as a single in '77, it did well in continental Europe and Japan but surprisingly failed to make the US Top 40.

Japan as it happens had fallen in love with the group earlier in the year after a 30 minute live promo film had been shown on Japanese TV. The band with Jones still in the bass slot toured the country to ecstatic response, meeting the kind of teenage hysteria doled out to most visiting foreign rock acts.

Going all out to gain chart success ANGEL started a mammoth bout of Stateside touring, with, for the most part THE GODZ in tow as support. Europe had to be put off again (they had planned a Euro jaunt in '77, but it was called off in view of Jones' departure). By the end of the tour ANGEL had started to play a lot of brand new material in the set including "L.A. Lady", "Bad Time" and "Wild And Hot". The plan was to record a double live album featuring the new material as well as old and release it in the Autumn. The plan was changed, Casablanca it seemed wanted a new studio album, obviously bowled over by the new songs. ANGEL were pretty smart. Of the ten tracks on this new studio LP the whole of side two was recorded using the basic live tracks taped on tour and overdubbed in the studio. (Kind of like "KISS Alive 2" without the crowd noises).

The original title for this new record was "Bad Publicity". This was changed I gather from what I've been told, because the



BARRY BRANDT

girl who was to be featured on the cover objected to the photos being used and didn't want anything to do with it. Rumour has it that they featured her naked with a lamp shade on her head, but that's a little too far fetched to be believed!! Original "B.P." sleeves can apparently still be found in second-hand shops Stateside. U.S. copies of the record that became known as "Sinful" still have the title "Bad Publicity" on the label. The eventual cover photo, a black and white shot of the band is probably the best and most well known.



I feel Casablanca made a bad move by releasing the album around the same time as KISS' "Dynasty" and DONNA SUMMER'S "Bad Girls" both of which enjoyed more promotion - rather unfortunate as "Dynasty" displayed a similar sort of pop-metal approach which was hugely inferior to ANGEL's, therefore the toe-tapping Desmond Child co-written "I Was Made For Loving You" was one of Casablanca's top worldwide sellers and KISS once again outshone ANGEL for no apparent reason other than that 5 year olds liked them.

motorhead

ALIVE AND KICKING

STEVE PRICE discovers LEMMY & Co. in fine form

All photos by WAYNE YOUNGMAN

Question: If Motorhead had deceased when Phil Taylor left the band would the world of Metal have ever been the same? Answer: It would have been like losing your wife/girlfriend - no, even worse, more like losing your car.

Fortunately for the rock scene Lemmy has a heart of IRON(fist?) and rather than just calling it a day he decided to put his last dime in the gambling machine and go for the jackpot. In true Lemmy form he comes up with a new band in just three weeks.

Unfortunately for 'HEAD fans the only vinyl offering from the new band so far is four tracks on the No Remorse compilation that their record company decided to put out and armed with uno cassette recorder and Scrounger (makes Ross Halfin look positively angelic) Youngman in tow I was despatched to Olympic Studios to find out more.

The good news is, of course, that Olympic is not a playpen but a recording studio and I arrived to find the lads laying down some more licks with producer Vic Maile and Guy Bidmead at the controls. More on that subject later.

The most obvious question to ask was why the band hadn't started their vinyl career by releasing an album but as Lemmy replied "We didn't have much say in it really. I think that the record company were under the impression that Motorhead were finished

the new band and to allow me some say in what went on No Remorse".

The new band to which Lemmy refers is Pete (I'm reknown for the way I hit my high-hat) Gill (ex Saxon/Glitter Band) on Drums, with Phil Campbell (ex Persian Risk) and Wurzel (ex Armed Forces - Her Majesty's) on Guitars. Both Phil and Wurzel were relative unknowns until they got thrown in the deep end.

Didn't Lemmy feel like calling it the end when Philthy left? "Oh, I did - for about an hour! - but then Philthy left on the morning that we were supposed to decide between these two guitarists and I thought these guys were so keen it would be stupid to let them down so I decided to carry on. After all it was only a personal setback and I've had those before so I'm used to them by now".

Pete had supported you on the Bomber Tour hadn't he? "Yeah, that's right back in 1979 with Saxon and we'd kept vaguely in touch so he wasn't too difficult to get hold of. In some ways he's better than Philthy and in some ways Philthy was better than Pete but it's worked well and I like it. The same goes for Wurzel and Phil because, you see, they compliment each other. There's a bit of Eddie in one and a bit of Brian in the other and I couldn't decide between them which is why I kept both".



LEMMY

when Philthy left but I surprised them (which I'm good at) by coming up with a new band. As they own the tracks they can do what they like but I did manage to persuade them (I make the best irate phone calls you've ever heard) to put on four tracks from



PHIL CAMPBELL



WURZEL

Do you still find journalists asking you what happened to Eddie? "Yeah, all the bloody time you get "Hey man what happened to Eddie" and "Hey man what happened to Philthy" and by the time you get to the 9th interview that day..... it begins to

grind. But then, people have right to know, after all before Eddie left we hadn't had a chance for seven years. I expect they get asked the same questions, in fact I know they get asked the same bloody questions".

At this stage we were joined by Pete who with Lemmy has clocked up quite a few years in the music business. "Do you realise I've been a pro for 16 years now - it's a long time but it's great" he said "and I think it helps because Lem and I have got the experience and we know the pitfalls so we're able to tell Wurzel and Phil what to watch out for. It's like before the first gig we said "Right when you get out there don't give it all in the first 30 seconds 'cos you'll have nothing left" and they coped with it".

"It also helped that they didn't become starstruck which they could have done" said Lemmy "but that's not to say that they don't give everything because they do and I've told them that if they can upset me then do it 'cos it'll keep me on my toes. Sometimes I can't even get up front 'cos they're all over the stage and that's good".

Mind you, one could hardly blame them if fame had gone to their heads. After all being a semi pro muso one minute and suddenly finding yourself in the worlds most famous Metal Band the next must have been difficult to cope with. "Terrifying" said Wurzel "I used to go and see bands at Hammy Odeon but when you're on stage it's so different. And it's great backstage afterwards 'cos we always have a load of fans back with us and I can remember what it was like when I was in their position". Wurzel made it quite clear that he wasn't about to forget his past just because he'd made it.

When it comes to being keen the new MOTORHEAD would take some beating. As Phil pointed out "When we're on stage we really put ourselves into it, both physically and mentally. We were even bumping into each other in Australia we got so carried away".

In the coming months they've got a pretty hectic (I'd call it sadistic) schedule which includes Gigs, Promotional Work, Recording, TV Shows and even a new video. Pete explained "When we've finished recording here Lem and I are off to the USA for some promotional stuff, interviews etc and then we fly back after two days to do a TV Show and immediately after that we fly back to the States for some more interviews. Two days later Wurzel and Phil fly out



PETE GILL

to meet us and we go off to Arizona to shoot the new video".

Arizona? "Yeah, great hot Arizona" says Lemmy "I think they needed somewhere big to put us and you couldn't get much bigger!". Pete continued "Of course we've then got to do Caister Holiday Camp (Lemmy "The World Shudders when you mention Caister Holiday Camp") and some more recording before the short UK Tour."

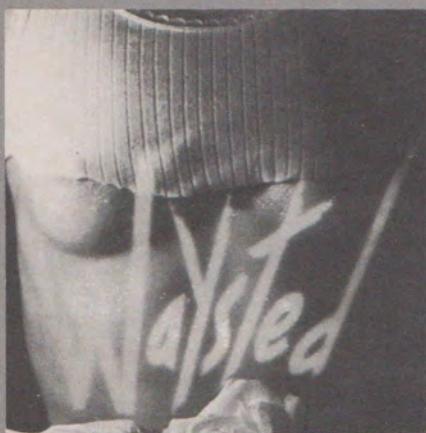
Was the UK Tour going to be something special? "Definitely, although I'm not going to tell you anything about it, you'll have to wait and see. Honestly though, this is going to be a Thankyou Tour to say cheers to all those who stood by us". I suppose you'll blow up Hammersmith then? "I tell you this tour is going to be special. Come and see us Steve, you'll get a nasty shock, not a surprise but a nasty shock". Well that convinced me, not that I'd need much convincing!

So where does all this leave us? I'll leave Lemmy to sum up. "After we've done all what we've told you about already we're going back in the studio to put down another 10 or 12 tracks for the album which should be released in the new year and to coincide with that we'll do a FULL UK Tour and then the World". Can't be bad eh? As for what they were doing whilst I was interviewing them they were laying down a new single for release in October. Believe me it's a real STORMER with two axe solo's that'll blow you away.

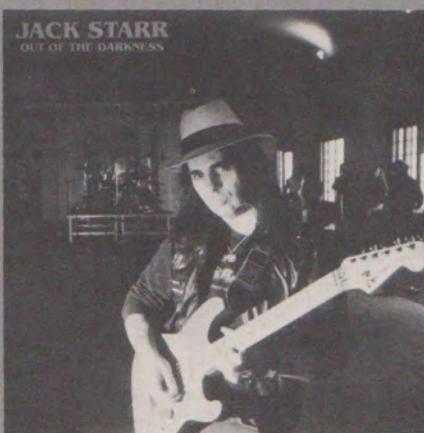
The world of Metal can live on 'cos MOTORHEAD are back - IN STYLE!!!!!!



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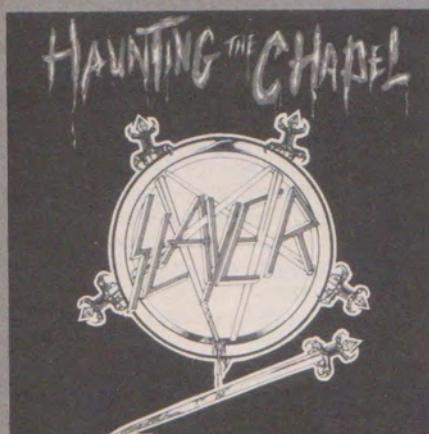


JACK STARR mfn 34
"out of the darkness"



earthshaker
"t-o-k-y-o" mfn 35

new from roadrunner



slayer 12" single
"haunting the chapel" RR125508



lee aaron 12" single
"metal queen" RR125507



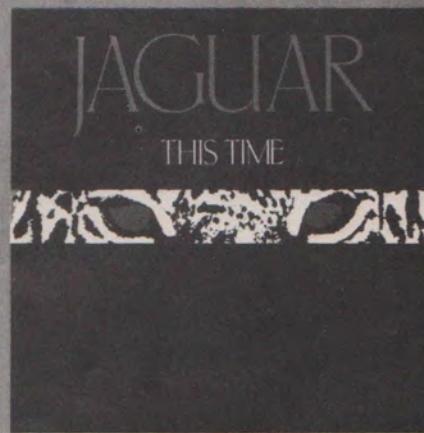
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Fearless

DAVE REYNOLDS Undertakes A Serious METAL FARCES Interview With The Geordie Trio

Did I really expect a serious interview with this band? When I spoke to them in January they'd just finished recording "At War With Satan" and were in a jovial mood then... but now? Staying in a medium posh London hotel with the World at their fingertips (well almost) they were in a more light-hearted mood (if you'll excuse the phrase) and had just undertaken an interview with Phil from Enfer. I wondered how he got on, did they give him the same spiel, or was I asking the wrong kinda stuff? Being the writer who allegedly spoils this otherwise excellent magazine I began to think I was asking the wrong kinda stuff - so here go's.

So why are you in London? (Knowing full well why, but what the heck.....) CRONOS: "We're not! Actually you're in Newcastle." ABBADON: "It's like a Time-Warp, a different dimension. We're in the wrong place altogether in the wrong time."

Seriously? CRONOS: "Well, we're getting interviewed off you 'n' it is the big one, I mean really big! We've just been doing a new single."

ABBADON: "Yeah, it's a Y&T cover 'cos I'm into Y&T today so they have no say at all. Well, really nobody has done a SLADE song for such a long time so we thought we'd do one!"

Is it as crap as the last single? CRONOS: "No, it's a lot worse! The last one was brilliant."

How is your "At War With Satan" album selling then? ABBADON: "Well, we put it in the shops....(much laughter). No, it's done really well. I don't think anybody expected it to do well, certainly not us."

You seem to have got a lot of licencing deals sort-

ed out around the World? ABBADON: "Yeah, we've got a lot of licencing deals, but they're not paying us what they should be paying, our royalties. We're getting a lot of hassle off them. It's like getting fucking blood out of a stone trying to get people to pay for what they've got y'know?"



So what's the current situation with Neat Records like? CRONOS: "Who?"

ABBADON: "Oh, it's getting better now 'cos we had a lot of problems with being ignored. We were doing the stuff that was bringing them money and yet when it came to priorities and things we were getting ignored. It's much better now. It's much better to go in and sort things out on a friendly basis rather than having to rip people's necks to get things together."

Of course at the time RAVEN were their number one act..... ABBADON: "That's right. Before RAVEN it was

FIST. Before FIST it was WHITE SPIRIT and before them it was the TYGERS OF PAN TANG. Everybody all the way down the line there's obviously been a number one band. With RAVEN they just shit in Dave Wood's face, caused him a lot of embarrassment, so now they're stuck somewhere across the Atlantic and they can't get home. The problem is their roadcrew, who are a bunch of canny lads are stuck over there too and they can't get home either."

So tell me about the new VENOM album, you're releasing that in October aren't you?

ABBADON: "Yeah, October or November." CRONOS: "It's called "Possessed" and it should be out in time for our World tour."

You've already written everything for it haven't you? CRONOS: "Oh, yeah we're busy rehearsing it at the moment."

What about your work with TYSON DOG Cronos? "Excellent. The TYSON DOG album, being really serious, is shit, it is crap. There's nothing good about it. It is crap! In fact if you wanna go and see or listen to JUDAS PRIEST you can go see 'em or buy one of their albums. Anyone who is into JUDAS PRIEST should not buy the TYSON DOG album because it's exactly the same because it's a rip-off. There's an awful lot of bands doin' that nowadays - you get the HELLENBACH's who are doing the VAN HALEN thing..."

ABBADON: "No they're not, they're nowt like VAN HALEN!" CRONOS: "You get SPIDER who are doing STATUS QUO and you get bands like TYSON DOG who are trying really really hard to sound like JUDAS PRIEST and they are really going out of their way. They're buying stretchy pants and that... and quite honestly it's not working. The reason I did



the production on their album was because at the time the drummer of the band was our manager's brother and I was doing the band a favour. As far as I'm concerned they probably won't get a second album out. They're a club band, the kind of band who are here today and gone tomorrow." ABBADON: "The cover has only just been done. David Wood at Neat Records isn't in any real hurry to put that record out. He's not remotely interested in the band at all simply because it was doing Eric a favour by trying to push his brother's band. CRONOS: "I only did the production simply because Jed Wolf was Eric's brother. Great I was doing him a favour, but as soon as the album was done they kicked him out! They were just using him!"

Moving on from TYSON DOG to your own projects, tell me about that World tour you mentioned? CRONOS: "The only place we're not playing is Russia. Ever! Life is too fast in Russia! I think they've got the names mixed up. The USA and Russia should have swapped names 'cos in America things are so fast so they should've been called Russia, but in Russia things are so slow, so they should've called it, er, Slowsia. I'm obviously pissed! We're starting our tour off in Canada (this occurs early next year) then go down through the States, over to Japan, Australia then we're gonna hit the Europeans again."

Will it out-gross the gross "At War With Satan" tour with the use of more effects? "Well, I'm not

gonna tell you anything about it other than it's gonna be BIG." ABBADON: "Actually the idea is to throw away all the pyrotechnics and stuff because people are just saying that it's detracting from the music (what?! - Ed) So we're selling all our pyros, lights and drum-risers to Y&T! The new

single has got a stencil in it so you can spray VENOM all over the place like QUIET RIOT!" CRONOS: "I might as well tell you about the new stage show (obviously having just dreamt this one up!). We're gonna have pink and yellow drapes from the lighting trusses. We've got about 10k of lights about a 5k PA. It's supposed to be like Heaven. That's what we're gonna try and do on stage, give the appearance of Heaven. We've got people in white robe things with halo's on top of their heads running around all screaming like King Billy (meaning: King Diamond!). We've thrown all the stage gear away 'cos we've been doing that for too long now. So it's jeans and T-Shirts now. Back to the Bones!" MANTAS(The man awakes!): "I'm gonna take my skin off as well!"

So what do VENOM think of those Swiss twats HELLMAMMER? "We don't!!" ABBADON: "Well, they've split up now haven't they? Calling themselves CELTIC

venom
666
LEVIATHAN

Let the Spirits Guide the Wind Till the Manitou Ascends

Manitou

Venom

NEAT 43 (7") & (12")

FROST or somethin'!"

CRONOS: "You can't really comment on a band like HELLHAMMER. Be honest, they're just ripping us off. They say "If VENOM are killing music, HELLHAMMER are killing VENOM", but when we met them in Zurich it was "AAH!! Hallo!! Heee Heee!!" They're all fuckin' little shitbags man!"

ABBADON: "They were asking for our autographs but see, we like VAN HALEN but we wouldn't run over to 'em shouting "Hey can we have your autographs? You're fuckin' great!" HELLHAMMER were just like a bunch of fucking bairns." CRONOS: "VAN HALEN were fuckin' brilliant at Donnington for the first half-hour - but there's no need for a twenty minute guitar solo. It was so boring, but when they first came on it was fantastic, the impact they had. The first song was just fuckin' brilliant!"

What about the others, MOTLEY CRUE, Y&T etc? CRONOS: "I didn't see CRUE. OZZY had the best sound of the gig. AC/DC I reckon should just become tax exiles and stop playing music. Boring. I reckon they ought to pack it in. Y&T are shit!" ABBADON: "I think Y&T are a tremendous band. They've done a lot for me. When my mother was in hospital they sent a lot of money over to help her. I think they're really nice lads. Don't laugh it's true! My mother was in hospital, she had, er, er Rabbititus - she couldn't eat rabbits and rabbits couldn't eat her!"

The press in Europe seem to have taken you to heart so to speak, I've never read a really bad article on the band..... CRONOS: "Neither have I, I can't understand the European press it's all in different languages."

O.K., the UK press then. For instance we've never slagged you off? ABBADON: "I think when the time comes for the next album release then a lot of people are gonna start saying that it's time to slag us off. Other magazines have already started it a little bit by being a bit iffy about the last album." CRONOS: "Certain reviews read to me like they were listening to "At War With Satan" like at the same time they were getting into their wives or somethin'. The descriptions of some of the tracks didn't

sound like what they really are."

What about the bootleg album that's appeared? I heard you were pretty pissed off with it? CRONOS: "It's great isn't it? The money aspect pissed Eric off!! But somebody once said you know when you've made it when people start making bootleg albums of you."

ABBADON: "It's been done well, nice cover y'know." CRONOS: "The sound on it leaves something to be desired." ABBADON: "I think we're a very difficult band to record live anyway because what we do in the studio is a hassle, but we spend quite a lot of time and money trying to get it to come over on record. When somebody goes out to record a live gig that's a totally different entity altogether. It's like trying to record a train wreck!"



CRONOS

Do you still plan to release a live EP as you stated you would last time? (See issue three). CRONOS: "No, we're gonna do a live album. A double live album called "ALIVE in '85". We were going to do the EP but we had problems with the European mobiles. Our sound is not the easiest sound in the world to get together and trying to talk to a guy who can't speak English and trying to get a live recording done is impossible. So what we'll probably do is record some of the American shows and see what happens after that.

"We were gonna release something off the Hammersmith gig but the sound engineer who was recording it at the time is an LSD addict. He

dropped something in the region of 700 microgrammes of LSD and I think he thought he was recording something else. He dropped all this gear and turned into a raving homosexual. He was getting all these rabbits and.... at the end of the day he turned into a spider and crawled away."

Why did you smash everything up at the end of the show at Hammersmith?

CRONOS: "I didn't!"

You did I saw you with a fuckin' amp raised over your head! CRONOS: "At the end of the show you've got all this energy left and you can either go backstage and smash that all up or you can smash everything up on stage, which is what we did. It just seemed like the appropriate thing to do at the time. Hammersmith was really lucky it got the amount of time that it did, because we were really pissed off about the whole thing 'cos the UK crowd were apathetic. There were all these little bairns at the front with TWISTED SISTER T-shirts on. They're not VENOM fans, the real fans from where we could see were at the back or in the middle who couldn't get down to the front for all these bouncers. In the US and Europe it's completely different, if they wanna get to the front it would have to be the SAS who would have to try and stop them! They just rip their way through. British audiences are that little bit withdrawn. They're obviously not into the music. Also in Europe the gigs are held in Aircraft Hangers or sports halls and not in places with seats in which might have something to do with it.

"It's true we didn't put 100% into that Hammersmith show, but we've got a video of it and that's like, fucking brilliant y'know! It's like nothing else you've seen before, but at the same time it's a shame the UK audience didn't put much into it either."

The video entitled "Seventh Date Of Hell" should see release in a couple of months and on the strength of the show they did put on at Hammersmith in terms of visuals and the standard of the "Witching Hour"/"Blood Lust" promo video it should be worth the wait. As always METAL FORCES will keep you informed of any VENOM developments. VENOM's legions stay with us!

Pic Wayne Youngman

GRAND SLAM

Yet another bar room blitz, this time carried out at the Golden Lion, Fulham - the victims, Robbie, Lawrence and Doish of GRAND SLAM.

There can't be much left to say about Phil's history or Lizzy's demise, so lets leave the past to speak for itself, and concentrate on the three guys sat round the bar.

How have the live gigs gone so far?

Lawrence - "Great, the Irish tour went very well considering Brian quit three days before the first gig".

Were you disappointed when Brian decided to call it a day?

"It wasn't disappointing for me" grinned Robbie. Which is understandable 'cos he took over from Brian.

"I think the crowds realised that Brian's departure left us the choice between cancelling or playing a weaker set. By the end of the night they were right behind us".

"Considering we hadn't played London, I mean a lot of the material we played at the Marquee was new", explained Lawrence. "We only rehearsed for about three or four days, so the reaction we got was great. I've played the Marquee a few times, I know what a hard crowd it can be".

Lawrence, do you have a hand in writing any material for GRAND SLAM, as I know you have written for your previous bands?

"I've always written, I wrote everything for STAMPEDE'S two albums, we are all writing. We are inspiring each other, Robbie's been playing for a while and obviously Phil has, drawing on their experiences is a good thing. I've done a lot in the last three years, but I havn't been doing it for very long. Doish, Mark and myself are the younger elements in the band so we are inspiring the other two".

"It's good to have different influences working within the band", continued Robbie, Lawrence plays totally different to what I've been used to. For the last two years I was in AUTO DE FAE, it was just bass, keyboards and vocals and became really boring! (not surprising with no guitars!) If you don't play with different people you become very stale and dry. To me this is a great little outfit".

What is coming up next for the band Doish?

"We have been busy laying down tracks, We've got about fourteen at the moment.



LAWRENCE ARCHER

PHIL LYNOTT

We have been offered four deals, but we are just waiting for the money" he says rubbing his hands together! But don't be fooled, that's not the only thing the band will be looking for when they sign on the dotted line, the amount of time the company is willing to spend to break the band in America will also count.

Lawrence - "We are keen to break the States, being the one place Phil has never made it big. Phil and myself went over to New York recently, to test the water". (Via Virgins maiden flight, it's a wonder they got any work done after that binge!)

How do you feel about being compared with THIN LIZZY?

Doish - "A lot of punters came up to us after the gigs and said we played as well as LIZZY".

Lawrence - "The guitar set up is completely different. Doish is strictly rhythm, and any dual lead bit's I do, I share with Mark". (Mark Stanway on keyboards is the fifth member of GRAND SLAM - see I hadn't forgotten him).

"We are trying to keep away from the LIZZY sound as much as possible, that's why we are sticking to a rhythm/lead guitar partnership".

As anybody who saw GRAND SLAM at the Marquee will testify, this is very much a real band and not just a showcase for Phillip's talents, I'm glad to say. If you didn't catch any of their recent dates, don't worry as they are planning a British tour for later this year.

HEATHER FLANAGAN

Pics Wayne Youngman

PENBANGERS

METAL FORCES • 17 Livingstone Link • Chells • Stevenage • Herts SG2 0EP

I'M INTO SLAYER, EXODUS, Overkill, Deuce, Metallica, Malice, Venom, Nasty Savage, Fate, Megadeth and a hell of a lot more I'm looking for contacts mainly on the West Coast but worldwide is great to trade tapes, info etc. Send list to: Chris Nordon, 90 Chapmans Ave, Warwick, RI 02886, USA. (The Rogue Battalion will destroy!).

BELGIAN TRUE METAL IMMORTAL possessing 400 tapes wants to trade/buy/sell demos and live recording, especially MANOWAR tapes, other favs are Metallica, Death Dealer, Laaz Rockit, W.A.S.P., Malice, Armored Saint, Slaughter, Cyclone and Savatage. Write to: Jean 'Rangkor' Grootjans, Beiaardlaan 35, B-1850, Grimbergen, BELGIUM.

N.Y. CONCERT RECORDER would like to establish ongoing concert tape trading with someone in Calif. I have all the N.Y. shows of bands like: Cities, Kiss, Anthrax, Manowar, Talas, Dio, Priest, etc. Will trade for Calif bands like Armored Saint, Lizzy Borden, W.A.S.P., Metal Church, Slayer etc. John Ricard, 786 E 21st, Brooklyn, NY 11210, USA.

MALE INTO SAXON, IRON MAIDEN, Pretty Maids etc. wants penpals! Write to David Allan Kemp, 8 Braid Ave., East Acton, London W.3., ENGLAND.

20-YEAR-OLD MALE INTO Exodus, Venom, Metallica, Mercyful Fate, Motorhead, Rising Force, Possessed, plus many other thrashing European style bands. No Poseurs! Wants to correspond with bangers with similar interests, and trade demos, live tapes, mags., etc. Send photo if possible. Write to Nigel Fellers, 8306 Chivalry Road, Annandale, VA 22003, USA.

I'M A METAL MANIAC FROM Hawaii into Loudness, Malice, X-Ray, Hellhammer, Venom, Hawaii, Anthrax, Presence, Metallica, Fate etc. I would like to correspond and/or trade live/demo tapes with maniacs worldwide. Send list to Todd Kakazu, 712 Umi St., 1 Honolulu, HI 96819 USA.

HELLO METAL MANIACS! I am a Swedish male. Looking for contacts worldwide to trade demos, live tapes, info, fanzines. I have over 350 demos. Many unknown Swedish bands such as: Stormchild, Witch, Highlight, Destiny, Blackout etc... Your list gets mine. Roger Grandin, Ostra Langgatan 131, 450 81 Grebbestad, SWEDEN.

I AM A 17 YEAR OLD METALER who is into Accept, Slayer, Metallica etc. I would like to trade live tapes and/or pictures with other metalers from around the world. David Lewi, 1302 Hill St., Santa Monica, CA 90405, USA.

21 YEAR OLD POWER BASS Basher into Motorhead, Venom, Tank, Metallica, (pre"balls to the band") Accept, Fate, Slayer, old Priest, Raven, Maiden, Trust, Satan, Oz. Wanting to trade live tapes, T-shirts, demos, any one with videos? (VHS). Anyone interested in starting a band to blow-up the world write! Tom Padden, 2150 Las Ballinas, San Rafael, CA 94903, USA.

15 YEAR OLD METAL MANIAC wants to correspond with other maniacs, male or female to trade live or demo tapes on Exodus or Megadeth. Fav's are: Slayer, Jag Panzer, Fate, Venom, Running Wild, Metallica, Exciter, H-Bomb and Future Tense. Write fast to: James La Bianca, 111 Green Briar rd, Paramus, New Jersey 07652, USA.

I AM A 17 YEAR OLD IRON DOG Metal Merchant into Thin Lizzy, Maiden, Dio, Venom, Metallica, Manowar, Twisted Sister, Mercyful Fate and all hardcore metal. I am interested in trading tapes, shirts, patches and any other metal merchandise. I would like to correspond with people all over the world. Chris Romero, 4813 Dona Rowena NE, Albuquerque, N.M. 87111 USA.

16 YEAR OLD METALER SEEKING to trade live tapes and demos with other traders all over the world. I have LA demos such as Witch, Keel, Sin, Abattoir, WASP etc. I'm also into Priest, Maiden, Exciter, Metallica, etc. I have 150+ tapes. Your list gets mine. Write to: Scott Fox, 17641 Manchester St., Irvine, C.A. 92714 USA.

IF YOU LIKE QUEENSRYCHE, Warlord, Wrathchild and Metallica. Write to: Joyce Sakai, 1045 Tweed Place, Seaside, C.A. 93955, USA. Tel: (408) 394 9616

TRADE PAY CASH FOR GILLAN, Deep Purple, Black Sabbath LP's, 7", live tapes, T-Shirts, tour jackets, videos, cuttings etc. B. Taylor, 309 Vermont St., NE, Albuquerque, NM 87108, USA. NETHERLANDS.

AAAAARRGH!! I am possessed by speed death. I want to trade my death to you. I collect demos, live tapes, shirts, buttons, mags. My fav bands are: Sodom, Possessed, Hellhammer, Megadeth, Exciter, Slayer, Venom, Iron Angel, Nasty Savage, Exodus. Write to: Paul Catapano, 61-01 65 St., Middle Village, New York, 11379, USA.

GERMAN POWER METAL MANIAC into Anvil, W.A.S.P., Metallica, Megadeth, Exodus, Anthrax, Exciter, Abattoir, and many more wants to trade live-tapes, rare records, posters and T-shirts. I want to hear from other maniacs especially from California with the same favs. Write to: Fred Ruttiger, Haupstr 59, 6902 Sandhausen, WEST GERMANY.

SWEDISH HELLMHAMMER FAN! Seeks crazy megadeth boys/girls from Los Angeles. Want to trade demos and singles and give me more information about the underground metal in LA. I'm into Pretty Maids, Stormchild, Venom, Fate, Sortilege, H-Bomb, Raven, Metallica, Exciter, Trouble, and Slayer + 100 others. Write in school English (Saxon and AC/DC fans don't write.) Mr. Metal C/O Staver, Jasmin V 9, 313 00 Oskarstrom, SWEDEN.

I'M A FEMALE HEADBANGER, would like to write and trade pictures with other headbangers around the world. Fav bands Metallica, Anthrax, Exciter, Manowar, Judas Priest, and other POWER Metal bands, and please send pix if possible!

Write to: Mary Coffey, 76 Topeka, San Francisco, CA 94124, USA.

GERMAN S.M.F.F. OF T.S.(19), would like to hear from Metallians from all over the world. My favourite bands are T.S., W.A.S.P., Crue, Priest, Manowar, Metallica, Warlock and Queensryche. I'm interested in trading tapes, records, mags, posters, pix etc. Please write to: Haki Reumo Reumont, Amyastr. 39, 5100 Aachen, W. GERMANY. Tel: (0241) 6 86 83

DUTCH SPEED-METAL FREAK into Metallica, Exciter, Anthrax etc and Scandinavian Metal such as Torch, Oz, Pretty Maids, Europe would like to write with a female of France (Please write in French). Eric Butzelaak, Pasteurstraat 17, 7555 N.C. Hengelo (O) NE, Albuquerque, NM 87108, USA. NETHERLANDS.

METAL MANIAC LOOKING FOR rare demo tape from Exciter with songs called The Pounder, Fall Like An Angel and World War III. Will give money or some crankin' headbanging music in return. Write to: Jason Mantis 117 Witherspoon Road, Baltimore, MD 21212, USA.

UP THE IRONS! I'm a 17 year old into Maiden, Priest, Accept, Scorpions, TT Quick, Fate, Venom, Metallica etc. Wishing to hear from Metalheads throughout the world to buy and collect albums or just write to talk. Until then, remember "Heavy Metal rules, everything else is for fools". Chris Maimone, 570 Prospect Ave, Dumont, NJ 07628 USA.

METAL MANIAC LOOKING FOR demos from Tyrant, Hawaii, Savatage, Lizzy Borden, and Voie De Faits LP "Ange Ou Demon" - Send info to: Jason Mantis, 117 Witherspoon Rd, Baltimore, MD 21212 USA.

WANTED - ALL HEAVY METAL demos and live tapes to buy. Looking for Venom, Kiss, Hellhammer, Fate, Metallica. Write to: Tome Capone, 11 Bening Lane, Holbrook, NY 11741 USA.

16 YEAR OLD MALE TOTALLY into Randy Rhoads, Queensryche, Vandenberg and guitars. Other favs include Anthrax, Europe, Loudness, Metallica, Laaz Rockit, Icon, W.A.S.P., and Ratt. Anyone with similar interests write: John Antonioli, 566 Fiesta Dr., San Mateo, C.A. 94403 USA.

HEADBANGING SMF FROM Germany looking for contacts worldwide to trade live tapes, demos, mags, etc. Your list gets mine. I'm into Metallica, Exodus, Accept, Abattoir, Sacred Blade, Megadeth, Queensryche, Death Dealer etc. Write to: Markus Schwebler, Kreuzsteinstr 10, 6902 Sandhausen, WEST GERMANY.

FRENCH HEADBANGER WANTS demos, fanzines and pen-pals. Thank-you in advance. Write to: Olivier Garnier, 20 Bis Avenue des Tilleuls 91360 Epinay Sur Orge, FRANCE.

HARDCORE BANGER INTO Slayer, Possessed, Exodus, Megadeth, Venom and Metallica. Wants to trade demos and live tapes. I have many tapes of the above mentioned plus others. Send your list to: S. Main, 7538 Balcom Ave, Reseda, C.A. 91335, USA.

METAL ON VINYL

PRETTY MAIDS
Red Hot And Heavy
(CBS)



Of my three fave bands of the moment, (PRETTY MAIDS, QUEENSRYCHE, METALLICA) the MAIDS' have the greatest potential for mass commercial acceptance. After exploding onto the scene in '83 with their debut barnstormer 6-track on Bullet, PRETTY MAIDS secured a deal with CBS Denmark and here arrive their first full LP.

"Red Hot And Heavy" firmly establishes this band as major contenders for Stadia Rock in '85. (That's if it gets released outside their homeland - more of that later.)

Back to the LP itself though. What PRETTY MAIDS have produced here is an album full of classic songs and riffs, which I'm sure will make a positive impact on every metal fan who gives them a listen.

Really classy songwriting is a trademark herein. Tracks such as "Cold Killer", "Battle Of Pride" and "Night Danger" are all very heavy but all exceed just uncreative thrash. These 3 especially deserve mega-overdoses of play at the local HM disco.

The opener of the album "Back To Back" is a conventional banger - with a classical "O'Fortuna" beginning exploding into some pretty energized power-metal. It's a great start. Giving way to the title track of the LP - we probably have the riff of the year and one of the best tracks the MAIDS have ever done! "Waiting" slows the pace a bit although it's a killer piece of restrained metal. The classic tracks mentioned earlier are up next, whilst "A Place In The Night" (more restraint here), "Queen Of Dreams" (which is just as much of a killer here as it was when they played it live in England last year), and "Little Darlin'" - the THIN LIZZY song - (here transformed into a good song!) closes this vinyl master-piece.

PRETTY MAIDS already

had me convinced with their debut mini-LP and the absolute killer live show I witnessed last year. They have surpassed themselves on this record however. The only problem now is whether it will be released in the UK or States.

At present the situation appears to be that CBS in Denmark and CBS in Germany will both bring "Red Hot And Heavy" out. CBS UK has apparently turned the LP down (further enhancing their reputation as a bum company for HM!)

Whilst the same appears to be the case in the States. At least one UK major independent company is interested in the LP, but the question is will CBS allow it to be licenced out for other territories. We can only hope the LP hits the streets everywhere in the World, so it gets the recognition it deserves. This is one bloody great LP!

DAVE CONSTABLE

LIVING DEATH
Vengeance Of Hell
(Mausoleum Records-Skull18360)



EXCITER, SLAYER, ANTHRAX, EXODUS, METALLICA..... Anyone will tell you that I'm a sucker for this form of power/speed/death metal mayhem. That's of course when it's played well with conviction and not treated like a fuckin' joke and turned into garbage metal by the likes of HELLHAMMER.

Despite the dubious name, I'm happy to say that Germany's LIVING DEATH are capable of producing 1st Division high-powered metal that really does belong in the same league as their American counterparts. Nine equally lethal tracks delivered at breakneck speed, with the exception of the title track where traces of metal of the doom laden variety can be detected. But this is only a slight pause which is soon rectified.

"Hellpike" probably edges the "best track" award with its lightning lead breaks that are so predictable,

they're superb! "You And Me", "Night Light" and "My Victim" are also worthy of a mention for their intense mayhem. But quite honestly, you could drop the stylus on any track of "V.O.H." and it would send even the most demanding headbanger into a pneumatic drill, Constable style frenzy.

A couple of grievances: Thorsten Bergmann's vocals are not always up to scratch while the drumming is none too clever throughout. A tightening up in these departments and the next album may even get ten stars!

BERNARD DOE

VOI VOD
War And Pain
(Roadrunner)



I was first introduced to the joys of VOI VOD through a Bernard Doe demo tape and I'm now regretting that day. This band can have only one influence - that is VENOM. Now I know many of you freak out at the sound of VENOM being mentioned and to you I thoroughly recommend "War And Pain" but to those of us who are not quite as convinced by Cronos and Co's brand of death I'd say stay clear of VOI VOD. This LP is so raw and heavy it almost defies rational description. Even Martin Hooker at MFN confided some grave doubts to me about this one (something about a cement mixer or something!).

Incredibly in amongst the drivell there are two absolutely brilliant tracks, the title track in particular is amazing, whilst the LP's closer "Nuclear War" is really different. Unfortunately being produced in a dustbin - the greatness of these two epics is lost somewhat.

Inevitably "War And Pain" will sell by the bucket load, mainly to the Metal/Punk crossover audience. Personally I'll stick to Death/Thrash metal with some musical content at least.

So until the next VENOM or dare I say it SLAYER offerings, content yourself with VOI VOD.

DAVE CONSTABLE

LIONHEARTHot Tonight
(CBS)

What a long way this band have come from the days of gigging the Marquee and the small pubs in North and East London.

LIONHEART now sound a pure US band. This is commercial heavy classy AOR of the highest quality. Above all this is an album of brilliant songs. Literally every track could be a successful chart single on both sides of the Atlantic. Unfortunately LIONHEART may not be prime METAL FORCES material but this is the sort of stuff megabands are made of.

Dennis Stratton and Co have far more potential than HEAVY PETTIN' and the other over-hyped UK commercial bands. If I have to listen to soft rock then this has to be the album of the moment.

Personal fave tracks are "Another Crazy Dream", "Die For Love" and the Colin Town's song "Nightmare", whilst other tracks on the LP will appeal to all, but the most die-hard HELLHAMMER and S-DEATH freaks.

Buy this LP - it oozes class.

DAVE CONSTABLE

TOKYO BLADENight Of The Blade
(Powerstation AMP 4)

BLADE's second album arrives on the scene shortly after they make it to the hallowed pages of Kerrang! After a little prompting from BLADE guitarist Andy Boulton and ourselves. "Night Of The Blade" sees vocalist Vic Wright make his album debut with the band and I'm highly impressed with his performance. I don't feel he's better than Alan Marsh, but he's got time to surpass Alan's talents in time, at the moment they're equal in my estimation.

I've often wondered why T.B. are so big in Europe as they don't play the old Death Metal stuff other worshipped outfits do. TOKYO BLADE deliver top grade melodic metal of the sort that should see them become one of the UK's top exports in years to come. Given the push "Someone To Love" could be a big hit as a single if not in the UK then in the States.

I hope Andy Boulton's

comments about wanting to sound like KISS aren't put into effect judging by the rubbish the New Yorkers are putting out these days. Nothing on this record sounds like KISS I'm glad to say.

Musicianship is top class, especially Steve Pierce's spot-on drumming proving that he shouldn't be ignored just because he's stuck at the back. "Night Of The Blade" powers along on some mighty riffs from Boulton and John Wiggins whilst there's no denying the highly commercial catchy edge given to "Rock Me To The Limit".

There is definately such a lot of positive things you can say about TOKYO BLADE's music, but so little space, such as the immense reaction fans are going to give to "Unleash The Beast" or the superb "Lightning Strikes". Due to circumstances beyond my control I've yet to see T.B. live. I'll make sure I see them as soon as possible!

DAVE REYNOLDS

QUEENSRYCHEThe Warning
(EMI Records)

Like many others, I thought QUEENSRYCHE's debut EP last year was a masterpiece in metallic history. The question raised its head as to whether their first full-blown vinyl platter could match its predecessors glory.

The answer is not only yes but it has surpassed my wildest dreams. QUEENSRYCHE have arrived on the scene and taken metal as we know it onto another plane of development.

They have developed the art and may well have brought out one of the most important metal releases ever.

Much of Heavy Metal has become stagnant recently with many of the old tried-out riffs and solos being regurgitated by band after band. Many new bands are just cloning the old, whilst the old are just stagnating. Literally Heavy Metal may be dying. But this band have broken through barriers, they have developed a new band sound. Geoff Tate's vocals are superb throughout - this LP being probably the most atmospheric I've ever heard in HM. QUEENSRYCHE play with genuine feeling and emotion - they

are perhaps the true 'progressive' HM band, not MARILLION sounding of course - but by breaking the 'rules' of verse, chorus, verse, chorus, solo etc, they have gone forward.

Their song-writing ability cannot be faulted. Every track on "The Warning" is a classic in itself, creating one of the few HM lps ever that you can listen to and enjoy every second of. Initially not readily accessible to everybody - classics never are, the LP is just so different. Tracks such as "No Sanctuary" and "Child Of Fire" will be known in years to come as trademarks and standards for others to follow.

You all should acquire this LP - for it is a brave attempt to move forward - to save music as we know and love it. Without any outside influence I can safely say - "The Warning" - LP of 1984.

DAVE CONSTABLE

TKOIn Your Face
(Combat/Music For Nations)

"Brad Sinsel is God". The writing should be on every wall from L.A. to Moscow. Yes people, that US metal classic of all time is now on vinyl! The guys with the screwed on heads at Combat and MFN should be congratulated. This is the only record that really deserves to be in EVERY metal fans collection. You may remember a 10 star review of the demo tape in the very first issue of M.F. The actual vinyl version deserves 20 stars because it's been re-mixed and heavier than ever before which doesn't make you miss the track that got away - the killer cover version of "Wild In The Streets". Guitars, drums, bass and vocals are cranked to the height of perfection by producer Rick 'seawest' Keefer - this is real man's metal, no wimp bullshit. Death to false true metal imitators! Check out the all-time powerhouse METAL FORCES metal cut "End Of The Line", the sleazy "Working Girl" and so on and so on. TKO are the Kings of Northwestmetal, American metal, the whole fuckin' universe. TKO are a TOTAL knock-out.

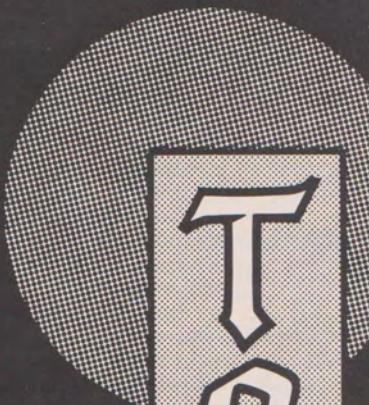
"Brad Sinsel is God". (But God has a lot to thank James Tolin for!)

DAVE REYNOLDS

New Album

'Night of The Blade'

Out Now



TOKYO



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TYSON DOG

Beware Of The Dog
(Neat 1017)



If you've already read the VENOM article in this issue, you will know that Cronos, the producer of this album, describes TYSON DOG's debut as "crap" and "a JUDAS PRIEST rip-off".

Well listening to this album the PRIEST influences are plainly evident. But I don't think there's anything wrong with that, especially when the album is far more exciting than the last two PRIEST albums put together. My only criticism of TYSON DOG is their lack of consistency in their songwriting ability. "Hammerhead", "Dog Soldiers", "Day Of The Butcher" and especially "Dead Meat" are all killer tracks and prove without doubt that new British metal bands are still more than capable of producing high class, ferocious headbanging material to rate alongside the likes of METALLICA, EXCITER, FATE etc. But in-between these gems we have four or five tracks that fall way below average. Even with Cronos on backing vocals, it can't stop the one paced "Demon" from being anything but a total bore.



TYSON DOG Pic Peter Cronin

I've no doubt "Beware Of The Dog" will win TYSON DOG a lot of fans and good luck to them. As I said earlier there are some really good tracks on the album. But if they are going to make any real dents on the metal world and gain some of the success currently being achieved by stable-companions, RAVEN and VENOM (particularly in the States) then the consistency of material has got to improve.

A final note: The production on this album by Cronos is excellent. Ever thought about taking it up full-time Conrad??

BERNARD DOE

WHITE SISTER

White Sister
(EMI America ST-17127)



I remember Sylvie Simmons (or was it Laura Canyon??!) reviewing LA metal bands for the mighty K and describing WHITE SISTER as a band that "looks like ANGEL and sounds like JOURNEY" and a real bland-out. "A suitable case for hanging" said she. I hope she's choking on her words now because WHITE SISTER have put together a real package of hard rock that had us all here at MF urging everybody we knew to buy it (and at £8.99 it must have to be bloody good).

W.S. don't look like ANGEL, don't sound like JOURNEY and are by no means bland. However, the album was produced by ANGEL keyboards maestro Greg Giuffria and could well be an indication as to what the new ANGEL may sound like. If your tastes, like mine, run further than VENOM, METALLICA etc (all good bands too I may add) to ICON, STREETS, SPYS or LEGS DIAMOND (who are the nearest comparison to W.S.) then you'll love this record. The musicianship is something else, lots of crunching, searing guitar riffs and breaks from Rick Chadock offset by Giuffria protege Garri Brandon and an immense rhythm section in Richard Wright (drums) and Dennis Churchill (bass). Brandon has obviously benefited from working with Greg as he's almost angelic with his soaring contributions, notably on the awesome opener "Don't Say That You're Mine" or the equally powerful "Can't Say No".

Of great interest to ANGEL fans is the inclusion of "Whips" written in the last days of ANGEL as we knew it (ie with Meadows) by Punky, Ricky Phillips (ex-BABYS, now I believe with Tane Cains TRIANGLZ) and Dennis 'Fergie' Frederiksen (ex-TRILLION, now in LE ROUX). Giuffria plays on it and it has the word ANGEL stamped all the way through it like all good (hard) rock should. It makes you wonder what they (ANGEL) could've done with that line-up fronted by Frederiksen. Greg also plays keyboards on "Walk Away" which also proves he's lost none of his touch. Also of note is that "One More Night" is co-written

by David Eisley, the new ANGEL vocalist.

"Promises" is the ace in the pack however - very similar to what LEGS DIAMOND are doing now. Dennis Churchill (who splits the singing with the excellent Garri Brandon five songs each) almost sounds like Rick Sanford. Sheer HR bliss.

If EMI America can't break this band then they're too busy jerking over no-hoppers like QUEENSRYCHE.

DAVE REYNOLDS

RAIL

Rail - mini LP
(EMI America)



RAIL have come quite a way, since the release of their debut LP "Arrival" in 1980.

They've won MTV's Best New Band contest and signed a deal with EMI America. First QUEENSRYCHE, GREAT WHITE and now RAIL, all of them have had a product out on a small label before getting the mega-buck deal they've dreamed about. So on to this 4-track mini LP, and what an LP this is. I love every damn minute of it. "1-2-3-4 Rock'n'Roll" starts side one off, and this I feel is the most commercial track. Certainly one US radio would play. But I'm sure it will even get the hardcore thrashers tapping their feet. Why even the boogie boy at work likes it! Next up is "Fantasy" with its keyboard intro courtesy of NIGHTRANGER's Alan 'Fitz' Gerald, and a great lead break.

The band have progressed so much in the last 4 years. Their as tight as Dave Reynolds wallet, and believe me and others, that's T.I.G.H.T!

Side two opens up with "You've Got To Give" with its ACCEPT like backing vocals which spoils it a bit, but again it has some fine lead work. The final track "Hard Girl To Love" has vocalist Terry Young in fine form, of which he has been from start to finish. This track reminds me of early NIGHTRANGER.

I can't wait for another full length LP from RAIL, so I'll be content with this. The production is faultless, the playing superb.

"1-2-3-4 what are we living for - Rock'n'Roll".

DAVE SHAW.

ARMORED SAINTMarch Of The Saint
(Chrysalis)

So this is the West Coast's No. 1 headbanging band eh! That's what every one from Bill Burkard to Steve Hammonds has been telling me. Rumours of kamakazi bangers hurling themselves at the band at gigs abound, bleeding from the ears and general rioting being the norm. Well on this showing ARMORED SAINT don't quite fulfil these expectations of the thrashiest group on Earth, but they do come up with one of the classiest most powerful HM LPs in many a month.

Sorry folks if you disagree but to me 'THE SAINT' sound more like RATT than METALLICA, oozing talent from every chord.

Strangely enough though, the band open their debut LP with, what is to my ears at least, the weakest track on the album. "March Of The Saint" is pretty non-descript and to listen just to this track alone gives a completely false impression of the LP as a whole.

The first track should have been "Can You Deliver" a real barnstormer with one of the best riffs of the year.

It sets the standard for the rest of side one - "Mad House" and "Take A Turn" which follow are both energy packed and possibly PRIEST influenced whilst the sides closer "Seducer" is quite commercial reinforcing my argument for a RATT type comparison for this band.

The flip opens with "Mutiny On The World", again a bit of a let-down for a sides first track although things perk up quite considerably with "Glory Hunter" which chuggs along well with some strong vocals and guitar work and a very catchy chorus.

"Stricken By Fate" is probably the closest the band get on this showing to Power-Metal, sounding very English here, they sound a mite like early TYGERS, but of course they stamp class all over the track and do this better than any UK band could even attempt.

PRIEST influences rear their head in "Envy", at the start but are quickly laid to rest by another strong commercial number, whilst you all know the albums closer "False Alarm" from their debut 12".

So a fine debut LP full of strong songs and catchy hooks buy this LP as soon as it hits your local store.

DAVE CONSTABLE

LAAZ ROCKITCities Gonna Burn
(Target Records)

This is the debut LP from the San Fransico (Bay Area) based band that has virtually owned the area since METALLICA left town to become mega. For a debut LP on an up-coming HM/HR label, this is quite impressive. Target Records as you may know are the same folks that did the World a favour by releasing the recent LEGS DIAMOND EP and they have another winner here with LAAZ ROCKIT.

LAAZ ROCKIT is Victor Agnello on drums, Willie Lange on bass, Phillip Kettner and Aaron Jellum on guitars and Michael Coons on vocals. In my opinion, the LP and the band is based around Coons. Coons sings with conviction which is something that you don't hear in many singers these days. Coons has the art of making something out of nothing; and isn't that what a singer is supposed to do?

"Cities Gonna Burn" is produced by John Graves who has done work in the past with STEELER and ARMORED SAINT. At first listen ARMORED SAINT does pop into your head as a quick comparison. Side one starts off with the title track and gives you a good idea of what you're in for. The LP's songs are varied; enough tempo changes to keep the songs interesting, but not too many to divert attention away from the riffing. The highlight of side one is the amazing "Take No Prisoners" that lets loose with some lightning riffing, then changes tempo to a MERCYFUL FATEish chorus without the black metal lyrics. Thankyou for that!

For a debut LP, this is very impressive. The song writing is advanced beyond their years. Take a close listen to "Deadman's Eyes" and "Prelude" and see what I mean. John Graves production makes (and uses) the most of what the band has to offer. My only objection to the production is that on a few songs Coon's vocals could be a little louder. The style in which he attacks his

lyrics makes it difficult to understand what he is singing. Lyric sheets on the next LP could be a help there.

LAAZ ROCKIT is one of the up-coming metal powers in the US and they are bound to get bigger and better. Get the LP and catch a part of metal history.

MIKE VERGANE

44 MAGNUMStreet Rock'n'Roller
(Moon Records - 28021)**MISAKO HONJOH**Trampling Down
(Teichiku - CI27)

I sometimes wonder if I should have been born in Japan as I am a great fan of just about anything to have emanated from that delightful country. I love their motorcycles, their technology, their women and, generally, their rock music. So it was with great pleasure that I sat down and listened to these two albums. Unfortunately I ended up with very mixed feelings - let me explain.

"Street Rock'n'Roller" is 44 MAGNUM's second platter, the debut being the excellent "Danger", and despite containing some really good tracks it also has some pretty awful ones. In fact it breaks my heart to say that in one particular area, backing vocals, this album occasionally reaches the pits.

On the credit side numbers like "Friday Night", "Nightmare", "Street Rock'n'Roller", "Too Late To Hide" and the catchy "It's Too Bad" show that 44 MAGNUM can keep, even improve, in the "Danger" mould.

On the other hand MISAKO HONJOH got off to a good start when I discovered that amongst the musicians on this album were Shin Yuasa(X-RAY) and Raven, Japan's finest axeman. If you like female vocalists then it's probably wise to think of her as Japan's answer to PAT BENATAR. There's no death metal on this album just a mixture of good rock songs, some fast, some slow.

The production is crisp, although I think that her voice could have some more effects put on it in places, and the musical content superb. One for the collection.

STEVE PRICE



S.A.D.O.

S.A.D.O.

Shout
(Noise N00 11)



S.A.D.O. hail from Berlin and have been in existence some six years, but surprisingly this is only their debut album. I say surprisingly because this album is so good it's hard to believe that the band have been around for so long without a vinyl product.

Basically S.A.D.O. have an ACCEPTish sound, especially on the title track and "Rock And Roll Thunder", but this album is so varied the comparisons are endless. From the BON JOVI/STYX commercialism of "American Hero" to the provocative TUBES/ALICE COOPER like "Rubber Bondage" and "Women And Whiskey" the album is full of classic cuts.

Hardcore bangers will probably hate the album because of its commercial overtones, but if this band receives a fraction of the hype given to the likes of W.A.S.P. then S.A.D.O. will become enormous. To be honest, if S.A.D.O. were an American act, then they would certainly be MEGA. Still, it seems that major labels are now showing more than just a slight interest in the band, and with a provocative stage show to go with the image (all of which will be revealed in the next MF), it looks as if S.A.D.O. could be the next big thing and deservedly so. Sample the vinyl N.O.W.

BERNARD DOE

ADAM BOMB

Fatal Attraction
(Original Demo)



I WANT MY HEAVY METAL! You do too and so it seems does ex-TKO axe blaster Adam Brenner who now masquerades under the name of ADAM BOMB. How this tape came to get into my paws is quite a story, but it did and it's highly addictive stuff. Judging how Adam now has a band together which includes Jimmy Crespo on 2nd guitar it's unlikely that the product will be issued in the form (Brenner played everything himself - or so I'm led to believe) but even so there's gonna be plenty to rave over. Those of you who've been knocked to the ground by the truly immortal TKO or are into the MICHAEL FURLONG album should find ADAM BOMB satisfying enough.

Opening with the lethal "I Want My Heavy Metal" with guitars cranked to the max and the guy doing his best Brad Sinsel impersonation, Adam will rock your balls off. "Take Me In" follows in a nice'n'sleazy fashion whilst "It's A Bust" (no doubt dedicated to Wendy O'Williams) is only spolit by the sudden and quite uncalled for appearance of a saxophone which also pops up on the weird GODDO style "All's Fair In Rock'n'Roll". I hope this hopeless attempt at bringing 'class' into the affair is kicked out for the vinyl version - the material is classy enough without dreadful sax breaks.

The title track should go down a storm with fans of very heavy AOR bands such as BALANCE due to its fast pace, breathless synths and stunning guitar bursts. However, it's "Shape Of The World" which I feel could be a big hit Stateside. If it's released as a single commercial success is assured. My particular favourites close the album. "Russian Roulette" - the ace in the pack, US heavy rock at its best; a classic version of "Kings And Queens" (eat your heart out Steven Tyler) and (after a short instrumental called "Israel") the gross "Prime Evil" which can best be described as TWISTED SISTER's "Destroyer" meeting KISS' "God Of Thunder" at a STAR WARS movie. What more can be said except head for the fall-out shelter. Bombs away!

DAVE REYNOLDS

RAVEN OHTANI

Raven Eyes
(SMS Records-SP28 5100)



Japan is renown for producing its, so called, "Heavy Metal Guitar Gods" and in my opinion Raven Ohtani is one of the few who really deserve that tag. His performance with MARINO on their "Target" album as well as guest appearances on the SNIPER and new MISAKO HONJOH albums have proved just what a talent the man is. On this, his first solo album, Raven is again on breathtaking form. But be warned, for this is not a Heavy Metal album.

"Raven Eyes" will be more suited to ageing hippies and people into late sixties/early seventies hard rock than young psychopathic devil worshipers frothing at the mouth for the latest VOI'VOD, S.DEATH and CELTIC FROST sounds.

The album features a cast of well respected musicians such as Maggie Bell, Snowy White, Clive Chaman, Richard Bailey, Lennie Zakatex, Alan Marshall and there's no faulting the material throughout except of course it's not Heavy Metal. So certainly not an album to be recommended to the readership of this magazine, but if you still feel you've got to add "Raven Eyes" to your collection then I suggest you give it a listen first, before handing over the cash.

BERNARD DOE

TYTONCastle Donington
(Azra)

I suppose when writing for any sort of magazine you have to take the rough with the smooth, and believe me this is rough. If you are thinking of buying this LP and hearing your favourite ACCEPT, MOTLEY CRUE or AC/DC track, then don't bother, this LP has nothing to do with the festival of the same name. TYTON hail from Houston, home of Metal Gods HELSTAR, and they have in their ranks a singer who is SHIT, with a capital 'S'. His voice is the only thing that stops me from playing at least four tracks in a row. Why this band spent their hard earned money on recording this record with such a crap singer is beyond me.

Side one starts off with "Metal and Silk" and it's about Linda Silk, Houston's infamous metal DJ. Singer Damien Lee totally ruins this song, which is a shame as there is some great axe work from brothers Paul and V.K. Vax. Next up is "Alien Suicide" which to me sounds like BLACK SABBATH, and again Damien showing us how poor his vocals are. "Salem's Cove" follows with its third rate "Queen Of The Reich" scream, and some more fine lead work. With a different singer I could really enjoy this band. Bad production and very poor singing makes this LP worthy of only 3 out of 10. The lead guitars and rhythm section is perfect, just get a new singer - quick!

DAVE SHAW

HELLBACHThe Big H
(Neat Records)

The mighty HELLBACH are with us once again and earlier than expected. After last year's stunning debut "Now Hear This" which must have given VAN HALEN a boot up the arse, the mighty "H" bounce back with another masterpiece of mayhem. LP opener "Down To The Bone" has one of the most intense riffs ever heard. This number highlights the immense talents of the tiny Dave Patton, whose guitar heroics alone could make "Kerrang's Best Of British" sections sound like an advert for bacon! He is one step beyond Eddie Van Halen but lacks Ted Temple-

man's production to give him that really big arena sound. Remember where you read it first, because this guy is gonna be a MEGASTAR. Sure "Beaten To The Bone" is HALEN sounding but it has HELLBACH's trademark stamped all over it. "Little Darlin'" is a re-work of "Nobody's Fool" from HELLBACH's "Out To Get You" EP (a surefire collectors item), from what seems like a couple of centuries ago. The song has a nice commercial feel to it and would make an excellent single. "Bandits Run" has a sort of BIG COUNTRY riff speeded up and some nice shotgun effects near the end. Some neat vocals as well, from the highly underrated Jimmy Brash. "S.P.G.C." closes side one in true thrash metal style.

Side two opens with "Saturday Night's Alright For Fighting" the ELTON JOHN tune. HELLBACH produce a good version of, which in my eyes, was not one of ELTON's better moments. "Daddy Dig Those Cats" features bassist Kev Charlton on double bass (Kev is now known in the North East as the longest-haired hep-cat in the world!) The song is rock'n'roll, Teddy Boy style and could even win the band a new audience not to mention me trading in my hairgel for Brylcreem! "When All Is Said And Done" follows and is a commercial gem. Album closer "Urban Paranoia" is a bit of a let down and not up to HELLBACH's usual high standard. So there you have it; go out and grab "The Big H" and let's hear those shouts of "Davey Patton Is God!".

KELV HELLRAZER

BROOKLYN BRATSBrooklyn Brats
(Iron Works/Azra IW 1002
Pic Disc EP)

Despite their New York name, the BRATS come from California and comprise of Scott Free(vocals), Bobby Stevens (bass), Paul Hanson (guitar) and Dane Rage(drums). For an indie release this five track pic disc has a very rich production. The strange thing about the songs is that they have a very southern flavour running through them where Free manages to sound very much like Rick Medlocke of BLACKFOOT!

"Wrong End Of The Rainbow" is probably the EP's

stand-out track with its sluggish pace but interesting hooks and guitar solos. Maybe with a title like that it won't be long before Ronnie James Dio covers it.

"Can't Stand Your Love" benefits from a KISS style chorus which lifts it above the rather average "No One Tells Me No!" which could've been better with a few more ideas. The last cut "Guess I Don't Mind" was co-written by Dane Rage and ex-MOTT, SATYR vocalist Nigel Benjamen - uneventful but not bad.

Whether BROOKLYN BRATS break out of the ever increasing Californian metal scene is hard to say, but on this showing, they may well get a bit more respect if nothing else.

DAVE REYNOLDS

BLADE RUNNERHunted
(Ebony)

With GRIM REAPER licenced in the US and storming up the LP charts there, Ebony must be inclined to pick up as many new bands as possible to try and emulate that success.

I'm slightly worried that Darryl Johnston's quality control maybe slipping, since along with HOLLAND's "Earth Warning", BLADE RUNNER's debut must be the label's weakest offering to date.

To be sure the raw live sound obtained by Darryl Johnston's production is still there - a distinctive Ebony trade-mark, but in all honesty the material on "Hunted" is poor to say the least. I can't envisage any of the numbers herein being remembered by any purchaser in six months time.

The LP flows from track to track very nicely, but nothing stands out. The playing is competent enough and I'm sure with good songs BLADE RUNNER could become serious contenders but my bet would be on the band getting lost in a sea of bands with average one and only LP's.

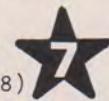
Maybe Ebony should try a new producer on their next offering to try and get a fresher sound since where SAVAGE and CHATEAUX thrive on raw guitar and vocals, bands such as HOLLAND and BLADE RUNNER are just struggling for an identity.

DAVE CONSTABLE

DOKKENTooth And Nail
(Elektra 60376-1)

"Tooth And Nail" is DOKKEN's second album, and after their excellent debut album "Breaking The Chains" this album will come as something of a surprise. Not because it is a bad album, far from it "Tooth And Nail" is every bit as good as "Breaking The Chains". But three years on the band have matured and on first impression it is hard to believe that this is the same band because the change in style is so great. The line-up is the same as on the first album. The only change being the replacement of Juan Croucier (now with RATT) by Jeff Pilson (ex- RANDY HANSEN). One member of the band who deserves special mention is guitarist George Lynch, he was offered a place with OZZY OSBOURNE, but turned it down, and if that doesn't speak volumes about this guy then I don't know what does. DOKKEN deserve to succeed and this album should give them their long overdue recognition which their first album failed to do. If you want proof of this just check out tracks like "Tooth And Nail" and "Turn On The Action" and you will see what I mean.

MIKE RYAN

MAD MAXRollin' Thunder
(Roadrunner RR 9838)

I approached the new album from MAD MAX with extreme trepidation. I've got nothing against Germans, but teutonic rock normally leaves me colder than a spot of nude sunbathing in Greenland.

Actually, "Rollin' Thunder" is quite good in an unremarkable sort of way and should catapult the band onto the international scene. The production is faultless and the clever use of special effects makes a lot of the material more interesting. It's amazing what a spot of reverb and digital delay can do in the right place!

The line-up is Uwe Starck (drums), Jürgen Sander(bass), Michael Voss(vocals/guitar), Jürgen Breforth(guitar) and Wilfred Schneider(guitar).

Voss is the band's token guitar hero and croons in charmingly broken English. In fact, he sounds like the guy in Rowan and Martin's Laugh-In who used to peer out of the bushes and say

"very interesting" all the time!

Anyway, I digress. MAD MAX seem most comfortable on the faster numbers like "Fly, Fly, Away" with its stabbing drums and the supercharged "Evil Message". "Shout And Cry" starts off with a slickly executed guitar solo and features a great, bellowed singalong chorus.

It's all pretty standard stuff and there's even the obligatory biker's song, "Ride Through The Night". The title track starts off promisingly with a crash of thunder and then plods along rather aimlessly until it loses its way altogether. The only slow song I liked was "Thoughts Of A Dying Man", which sounds remarkably like the start of "Freebird" at times!

"Losing You" is metallic AOR at its best and one of the album's highlights is "Stranger", a potent rocker with more virtuoso guitar doodlings from Mr. Voss. A good solid release that bodes well for the future. "Rollin' Thunder" is not without its flaws, but there's enough here to warrant your attention.

SIMON PARRY

OMENBattle Cry
(Metal Blade/Roadrunner)

Ex-SAVAGE GRACE guitarist Kenny Powell is certainly onto a winner with his new band. I was unimpressed with their showing on "Metal Massacre Vol.Five" but the album knocks seven tons of shit out of that meagre offering. OMEN is a very good American Heavy Metal album and possibly the best Metal Blade has put out for a long time. IRON MAIDEN and MANOWAR spring to mind after hearing the likes of "Dragons Breath" and "Bring Out The Beast".

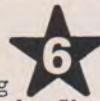
The rhythm section of Jody Henry(bass) and Steve Wittig(drums) gel well together and the feeling created is very similar to the Harris/McBrain team at IRON MAIDEN F.C. Don't be fooled by the rather mundane opener "Death Rider" because what follows is by no means crass US wanking about. Vocalist J.D.Kimball puts in some stirring performances and OMEN could be hard pressed in keeping him from bettering himself, with a more established act.

Kenny Powell meanwhile has certainly found his forte in OMEN and playing

more suitable material than SAVAGE GRACE did, although they were in fact quite a good band.

Choice cuts (lots of 'em on the cover!!) include the aforementioned "Dragons Breath", "Last Rites" (IRON MAIDEN under a different name?!) "Be My Wench" (which I dedicate to Dorothee of WARLOCK!) from side one whilst side two's best are "Die By The Blade", "Bring Out The Beast" and the finale "In The Arena" - oh, by the way, the production of "Battle Cry" is excellent. I'd like to see this mob become the next cult band.

DAVE REYNOLDS

WILDFIRESummer Lightning
(Mausoleum Records-Skull18338)

The second LP from this British group has moved me as much as the first one did and that wasn't a lot! I'm not saying it's bad or anything, just very average metal/rock all written and played technically well, but they fail to deliver the killer punch to set themselves out from any other rock song.

"The Key" opens up the LP in a great swashbuckling style, and just fizzles out about halfway through. The same can be said of "Gun Runner", "Screaming In The Night" and "Fight Fire With Fire", all of which promise a lot to begin with, but fail to come up with the goods during the course of the song.

The ballad "Give Me Back My Heart", is well sung by Paul Mario Day and has a good feel to it. Also, for once, it doesn't loose its energy. The same can thankfully be said of "Blood Money" which is the best song on the LP. But to be brutally honest when this LP is placed along side other UK bands such as JAGUAR, HELLS BELLES and the awesome HELLANBACH there is no competition.

WILDFIRE should concentrate on keeping the fire they put into certain parts of songs and sustain it for the full forty or so minutes the LP lasts, because without this they will only fall by the wayside and for a band with such talent that could only be a waste.

STEVE HAMMONDS

WITCH

The Hex Is On
(OTT Records US Import)



When I saw the sleeve of this mini-LP I nearly died. surely it couldn't be an LA band with a better image than MOTLEY CRUE? But it was. The four WITCHES on the back sleeve are clad in an array of outfits ranging from the traditional leather and studs look to the daring fishnets and body stockings. They look positively stunning (no I ain't gay!) and for once it's a band that have music to back it up with.

The LP opens with "Damnation" (which has a GREAT WHITE feel to it), and straight away Peter Wabbit's vocals prove he isn't the Vince Neil imitator I expected him to be. No this guy needs no Aphex Aural Exciter to make his voice sound powerful ('Hi Vince!') "Bewitched" follows - lovers of thrash metal this is for you. In fact WITCH could be the world's first GLAM DEATH METAL BAND. "Bewitched" features some nice guitar work from Ronny Too (nice name eh!) "Cinderella (In Black Leather)" has a rather NWOBHM feel to it and could even be rated by Assistant Ed Dave Constable as being "pretty good".

"Nervous Wreck" opens side two with wild riffing from Mr Too and develops into a killer of a cut; real headbanging stuff. LP closer "Wild and Wet" is less furious than some of the other numbers and features some neat drum work from Punky Peru (whose friends list includes Tommy Lee and Jack Russell!) In real terms this number lets the LP down, from a thrash metal point of view, but it's nothing that a major deal couldn't tidy up. The first LP should be a killer; can't wait.

KELV HELLRAZER

TNT

Knights Of The Thunder
(Advance Tape)



At last a band of Nordic origin that are not so guitar orientated, that songs take a back seat or so obscure the music is unlistenable. TNT are going to put this right along with Danes PRETTY MAIDS (their new LP is a killer!). "Knights Of The Thunder" is a great pointer to the future. This being their second LP they are already promoting it on a twenty date tour of America, which is apparently going very well. Now I'm

not saying this is the best LP, I have ever heard, but it is certainly a good effort.

"Knights Of The Thunder", seems to me as an LP of two sides with side one sounding very uneven. It starts off with "Seven Seas" - a slow plodding song filled out with a good keyboard sound. "Ready To Leave" and "Last Summer Evil" are good fast numbers but they do fail to impress because of the lack of originality and production. The saving grace of side one is "Without Your Love" - a very heartfelt ballad which is sung well and with a lot of feeling.

Side two though is a revelation! Five songs linked together all played at break-neck speed - a true metal fans delight. "Tor The Hammer" kicks off with a real classic riff and some thunderous drumming. Then it's straight into "Break The Ice" (not the great FRANK SODA number) and then it's "USA" a great rocker which because of its obvious title could do well in the American charts given the opportunity. "Deadly Metal" is next and that's just what it is - stunning riff and a guitar solo that will rip you apart. The title track is last which is in a similar vein to the others. I suggest you buy this LP just for this side, because it's quite stunning.

STEVE HAMMONDS

CHARON

Charon
(Heavy Metal Worldwide)



"Already this Hamburg act have established themselves as one of Germany's top live acts". So the press release goes, (well I've never heard of them before) that may well be true, but I have not seen them live and only have their debut LP to review which is also strange, because surely if they are such a big draw - live they should have had some product out before now? But enough quibbling, they have now been signed to Heavy Metal Worldwide and I am pleased to say their debut effort is a good'un and from listening to it, I wouldn't have thought they were German.

CHARON have been described as Metal, but in my opinion I would put them closer to Hard Rock, a rather melodic AC/DC. They have good guitar

riffs and a great drum sound which shows itself all through the record. Side One kicks-off with the rocky "Sweet Luisa" and the punchy "Roll Over You". The first sign of something special comes during "Flying High", which is a great out and out stormer containing some ace guitar soloing from Wickens and Cars, who give the song a new edge - a sort of early Y&T feel. "Iron Man" is the obvious choice for a single with its good catchy chorus, and finally "Midnight" closes the side, with some good meat and potatoes rock'n'roll.

"Do It Right" riffs up the second side with a 100 mph song which then goes into the crunching "Fine Girl". The next song is the only disappointment - a cover of the KINKS "All Day And All Of The Night" which is totally unnecessary and has been done countless times before. "Universal Show" and "Still-eto Knights" finish off the record in similar style to the rest with soaring guitars and vocals in unison.

STEVE HAMMONDS

AIRRACE

Shaft Of Light
(ATCO)



AIRRACE fall neatly into the new trend of British bands getting US deals. What with EXPORT, LIONHEART and WRATHCHILD who will be next? The LP "Shaft Of Light" is class US influenced rock coming from a band who before this LP I wouldn't have given even the time of day. The band features ex-MORE guitarist Laurie Mansworth and Jason (son of John) Bonham on drums. The LP was produced by ex-AIRBORNE/SHANGHAI member Beau Hill who certainly gives the band a certain edge to their sound.

LP opener "I Don't Care" features swirling synths and 'my god' vocalist Keith Murrell has to be the best British vocalist since Bob (ALASKA) Hawthorn as he turns in a Rick Emmett/Craig Brooks style performance on this number. Jason Bonham also turns in some excellent synth drum work near the end of the number. "Promise To Call" follows and is a deadringer for "Rocky Mountain Way". There is a great use of melody in this number and some harmony vocals on the chorus. "First One Over The Line" is my favourite cut on the LP, reminding me of the deeply missed TOUCH. The

song is in the sort of AOR vein that usually brings Steve Hammonds to his knees in delight! The song gets heavier by the second verse with some NIGHTRANGER style rhythm guitar. "Not Really Me" is the sides closer and has a very ZEP/COMPANY riff and features some nice guitar work from Laurie Mansworth.

Side two opens with the moody ballad type number "Brief Encounter" which starts with delicate keyboards and then keysman Toby Sadler strays into an orchestral type sound, which surprisingly gives the number an original touch. "Caught In The Game" again is very ZEP sounding with a very infectious riff. Whilst the album closer "All I'm Asking" sounds like something straight off the first classic AIRBOURNE LP. So there is a very surprising debut. Let's just hope they can follow it up.

KELV HELLRAZER

FATHER, SON AND HOLY GHOST

In The Name Of Thee



Judging by the cover of the said record, I'm in for a pretty rough ride (Cheers Bernard!). One reason for my apprehension is the truly awful cover. Possibly one of the most tacky efforts of all time, not because it is badly drawn but because it is so unoriginal - a hand coming up through a grave! How many times have I seen that idea used?

Anyway, FATHER, SON AND HOLY GHOST hail from New York where they have been gigging for a few years now. They say their songs evoke expressions of arrogance, sensuality, emotionalism and terror. Well terror is probably the apt word concerning this record, because from what I can hear this is such an average LP with musical influences ranging from the GLITTER BAND to some of the L.A. smaller punk groups. But Heavy Metal it ain't.

Songs such as "Stayin' Power", "Vanche Erracce" and the title track "In The Name Of Thee" all fail to impress or go anywhere. FATHER, SON etc., seem to be trying to get some sort of concept going, but it has rubbish written all over it and to be honest I wouldn't categorize them as rock of any sort. They sound rather like one of the old garage bands of the early seventies all full of sonic (badly produced) guitar solos and lead like drums.

The only track I can say I remotely liked was "Play With Fire", which does have some sort of full sound and melody.

And of course any LP with a name check for Michael Jackson and Ozzy Osbourne must be slightly warped!

STEVE HAMMONDS

MANOWAR

Sign Of The Hammer
(10 Records)



So the purveyors of true metal return on a new record label. They are in the big time now eh! I'm sorry to say I've never been overcome by their unique musical style - great musicians they may be, but to me all this ranting about false metal and drinking blood and slaying with swords just doesn't cut ice. A brilliant hyped up image I agree but what lies beneath? Well with this fourth studio outing I think the faults are there for all to see. Firstly, MANOWAR are repetitive - a band can sound distinctively individual, but the songs on "Sign Of The Hammer" constitute absolutely no progression from "Hail To England" or "Into Glory Ride". Indeed I would dare to suggest their first LP "Battle Hymns" was MANOWAR's best, due to its conventional nature. "Battle Hymns" was full of excellent HM/Power Metal. We are now just being treated to more of the same.

My second criticism of "Sign Of The Hammer" lies in the absolutely banal lyrics. I mean a joke is a joke, but for how much longer can Eric Adams sing and Joey DeMaio write this garbage. This is Medieval Metal that at times sounds as if it should stay in the middle ages.

The third and most annoying point about MANOWAR is the bloody bass solos. Joey DeMaio you are an excellent bassist - just stop spending half of every second side on your LP's proving it. Sheer bloody boredom!

Admittedly "SOTH" has good moments - the title track and "The Oath" (great title - very original!) both speed along a bit - good headbanging material, but generally this LP comes across as plain average. Just another MANOWAR platter - full of extended opuses going nowhere. (Listen to "Mountains" for an example of a useless over-long excursion into metallic oblivion).

DAVE CONSTABLE

FANZINE CORNER

METAL DISCHARGE formerly called METAL ATTACK is BIGGER and better with feature interviews with Steel Assassin, Hirax, Trouble, Deuce and Savatage. With other feature articles on Mantas, Attacker TNT, Overkill, Deathslayer, Thrust, Onslaught, Hallows Eve and much more. Send \$1.50 to METAL DISCHARGE, C/O Chris Nordon, 90 Chapmans Ave, Warwick, RI, USA. Band's wishing to be featured send a demo/bio and a B/W photo of the band (live if possible). (Overseas \$2.50)

I'M a Power Maniac and the Editor of a Italian HM magazine (WELCOME TO HELL!). I'm looking for foreign correspondents, so if you want to collaborate to my mag. Write me! I hold great programs for the future! Write to: Alberto Rossi, Via Tre Spighe 6, L'Aquila 67100. ITALY.

TOTAL BLUR, Belgium's best and heaviest Heavy Metal magazine, printed on luxury paper, is looking for the best, heaviest and fastest power metal around the world. So please send a bio, live - pics and your demo to: TOTAL BLUR, Galgenbergstraat, 5, 3214, Holsbeek, BELGIUM. (Also airplay on great free radio station!!!).

GERMANY's best metal magazine ROCK HARD is still looking for new bands, releases from all over the world. Send info, photos and tapes/records to Holger Stratmann, Hildesheimer Str 20, 4600 Dortmund 1, WEST GERMANY.

MIDWEST MILITIA, Chicago's best fanzine, now has two issues out. Issue one features Cirith Ungol, Virgin Steele, Malice, Witchslayer and more. Issue two features Slayer, Exodus, Anger, Raven, Anthrax, Manilla Road, and more. Both issues are still available for \$1.75(US) and \$2.50(overseas) each. Free sticker with every order. Send to: 34911 N.Oakwood, Waukegan, IL 60085, USA. P.S. Bands wishing to appear in future issues please write to the same address.

DEMO-LITION

MOTHERLODE

Sweden has a prolific output of Hard Rock bands, which vary much in quality.

MOTHERLODE are a five-piece from said country who without a doubt show the potential to break through. Not the World's heaviest band by any means, at least going by this - their first demo, they have obvious song-writing ability and a crisp refreshingly strong sound.

Both factors missing in many of their fellow musical countrymen.

A commercial sound not a million miles away from that of PRAYING MANTIS in their heyday predominates the opening track on the tape. "Moving Emotions". Sonny Larsson is one of the best singers I've heard out of Scandinavia, probably the obvious English influences in his voice assist. (Sorry



to all you bands up there in Northern Europe, but as a rule your accents do nothing to enhance the English language.)

Still as I say MOTHERLODE would be easy to confuse with an English band.

The classy sound is enhanced further in the second track - an 8½ minute mini-classic "Father Of Lies" which if I'm not mistaken verges on Christian Metal. Highly listenable this one with Guitarist Tom Nilsson

showing some powerful riffing and virtuoso soloing here.

Strangely the third track "It's Gone (The Feelings Gone)" sounds remarkably like the SCORPIONS circa "Lovedrive". Even the vocals take a vaguely Klaus Meine soundalike turn - weird! But the song is good - building to a powerful guitar middle section with Eddie VH in there somewhere - in spirit at least methinks.

So a potentially excellent band - I hope all their material is as stong as that shown on this demo. It would be good to see a classy Swedish band break through onto the scene.

For more info contact:
MOTHERLODE C/O Headline
Productions, Karlslundsgatan 14b, 703 41 Orebro,
SWEDEN.

DAVE CONSTABLE

STEFFANRODD

STEFFAN RODD are a 4-piece metal band from Newark, New Jersey and take their name from their lead vocalist. The bands full line-up reads: Steffan Rodd(vocals/rhythm guitar), John Pellicetto (lead guitar), Chuck Terrill (drums) and new recruit Harry Blade (bass).

The New Jersey quartet already have a self-financed 4-track EP to their name that features their old bassist, Riff Thunder.

It's an interesting vinyl debut if not totally mind blowing. I love the power and enthusiasm shown on the fast'n'furious "Shocker" and "Blow Your Face Off". But



unfortunately both tracks are far too short to sustain any real excitement. Whilst the slower paced "Waste" and "Airport Lady" offer nothing special to lift the song above boredom level, and are not helped by the poor production.

The musicianship isn't all that bad and Steffan Rodd puts in a fine vocal performance in the Halford mould. But the band are going to require a lot more stronger material than this if they are going to attract any specific attention from the world's headbanging hordes. Hopefully their recently recorded demo will show a little more consistency.

The EP is still available and can be obtained by sending a cheque or international money order for \$4.00 made payable to STEFFAN RODD to: STEFFAN RODD, 885 Lake St., Newark, New Jersey 07107, USA.

BERNARD DOE

KIM SIXX

KIM SIXX are the first female fronted heavy metal band from Denmark (and hopefully not the last) who were formed earlier this year by vocalist Kim "Power Baby" Sixx together with Hans D. Olesen(guitar), Jens Michelsen(guitar), Uffe(bass) and Sterner(drums). The bands first demo

contains five tracks, "Warrior", "Whip Your Horse", "Wedding Night With The Demon", "Tough And Tender", "The Boys Brigade" and "Bang Your Head" all of which show promise without exactly setting the world alight. Kim's vocals are similar to WARLOCK's Dorothee Pesch but, on this performance,

not quite so strong.

KIM SIXX will soon be recording their debut single for a small independant Danish label.

For more info contact:
KIM SIXX C/O Lone Kim Jensen,
Park Alle 1, 2.th, 8000
Arhus C. DENMARK.

KEN ANTHONY

CARNIVORE

Proclaimed in their biography as "probably the heaviest band on the East Coast of America", CARNIVORE were formed in January of this year by bass player Pete "Petra Steele" Ratajczyk and drummer Lou Beato who are ex-members of FALLOUT - a New York metal band who released a single "Rock Hard / Batteries Not Included" back in 1981.

The Brooklyn based trio's line-up is completed by guitarist Keith Alexander.

CARNIVORE's music is probably best described as a cross between MANOWAR and VENOM, although the band stress that they are not a Black Metal outfit.

The bands debut demo features three tracks, the



first of which is "World Wars III and IV"-a titanic thrasher in the SLAYER mould that boasts some excellent lead work from Alexander that compensates for the poor production. The pace drops a notch or two for the self-titled

Norr "Carnivore". Another excellent song with lyrical content that makes an S-DEATH lyric sheet sound like a nursery rhyme.

Unfortunately the final track "The Subhuman" is not so hot. A boring doom laden affair that just goes on and on and..... In fact I'd go as far as saying it's the worst track I've heard this month. Despite this CARNIVORE still show a lot of promise and will without a doubt go down a storm with the hardcore brigade.

The demo can be obtained by sending \$5.00(US currency or postal money orders only) to: Metcham Production, 1043-84th Street, Brooklyn, New York 11228, USA.

BERNARD DOE

MEDIEVAL

MEDIEVAL are yet another in a long line of American acts to emerge and try to make a name for themselves in the World Metal Market, but I'm afraid to say, that listening to this tape they just don't cut it. The "All Knobs To The Right" tape is in fact their second demo, the first being a cassette LP which appeared some while ago. They also had a track on the compilation "Metal Massacre IV" simply titled "Medieval", which was described by a certain music paper as the best song on the record, whether this is true, I don't know but I hope it's better than the tracks on this tape.

Firstly, the best song - "World War III" (I hear you cry not again! - how many World War III's can there be?). This track does tend to borrow a bit from dinosaurs LED ZEPPELIN, with its "Stairway To



Heaven" type intro to the middle section, which in turn tends to borrow from "Whole Lotta Love". But this said the track does do alright, and only poor production stops the song from being a real killer, although production can't take all the blame - slow uninspired riffs and rather lacking vocals all add up to a shoddy product.

I'm sure MEDIEVAL have a lot of talent but it comes through in parts. The instrumental "Burnt Fuck" has a good start with a killer riff but then slows down and loses momentum, which the band fail to negotiate and rectify. Of the rest of the songs "Hell Is Full" (cliche - one of many) "Knobs To The Right" and "Black Assassin" are tepid rockers while "Blood And Anger" and "All I Got" contain ripped off licks and banal ideas. Sorry to put a damper on things, but I can't find a lot to praise.

"All Knobs To The Right" is available for \$4.00 money order (if in the US) or \$5.50 international money order in US Dollars (for the rest of the world). Payable to MEDIEVAL from Lord Byron, 1517 Royal Oak, Portage, MI 49002, USA.

STEVE HAMMONDS

HELLION

Not much to say about this two-track, Ronnie James Dio produced demo, containing "Run For Your Life" and "Get Ready", except why don't they call themselves DIO or RAINBOW and be done with it. I can't spot the difference, can you?

HELLION Fan Club, 18653 Ventura Blvd. No. 307, Tarzana, California 91532, USA.

STEVE HAMMONDS



Pic Tina Hughes

AGENT STEEL

Have you ever wondered what IRON MAIDEN would sound like if they were a thrash metal band? Well, take a listen to AGENT STEEL and you will probably get some idea.

AGENT STEEL are the band formed by ex-ABATTOIR vocalist John Cyriis - who appeared with the band on the "Metal Massacre 4" compilation. The complete line-up reads John Cyriis (vocals), Mark Marshall, Bill Simmons (guitars), George Robb (bass) and Chuck Profus (drums).

One listen to AGENT STEEL and the MAIDEN musical influences are plainly obvious.



JOHN CYRIIS

But the injection of speed metal into the affray give the band a somewhat unique

sound that I for one find extremely exciting. AGENT STEEL are currently in the studio recording their debut mini-LP and it promises to be a killer. Tracks that are planned to be on the album are: "Agents Of Steel", "Taken By Force", "Homicide", "144 Thousand Gone", "Bleed For The Gods" and "Skeptics Apocalypse" and it should be released sometime in November. Get those orders in now!

For more info write to:
AGENT STEEL, C/O John Cyriis,
18137 Cohasset St., Reseda,
California 91335, USA.

BERNARD DOE

CARRERA

What's this another hard rock band with a record company as its moniker? BRONZ were the first ones and no prizes for guessing who they were signed to. Maybe this is the start of bands trying to get recording contracts by naming themselves after the company they like best. What next, EMI, Vertigo, even Stiff the connotations are endless. Anyway enough of my babblings onto the act in question. Well Death-Metal they ain't. They are in fact another in a long line of Anglo acts who want that sort after American sound. Well I'm afraid to say (again) it just doesn't work very well, the songs featured are far too average.

The rough edged "Final Peace" is a good rugged song with a nice chug along riff to it but it tends to go in one ear and out the other, while "Fool" has vocalist



Pic Wayne Youngman

Martin Kelser, (who briefly replaced Udo Dirkschneider in ACCEPT about eighteen months ago) sounding like NAZERETH's Dan McCafety,

but because he doesn't sing with any amount of feeling the song again fails to register on the metal scale. Bands nowadays (I've said this before) need to have some sort of originality and very good material to even get near making it, unless of course, they are prepared to be a support band all thier lives and I'm sure that's not the case with most groups.

The only track that did show promise was "On The Road" which is complete with a nice acoustic intro and a good melodic metal tune, which retained a sense of actually going somewhere. More songs of this standard would go down well live and studio wise, still there's a little hope!

Contact: CARRERA c/o J.Feely, 10 Little Newport Street, London W1, ENGLAND.

STEVE HAMMONDS

VULTURE

Yeah well, another Dutch headbangin' mob, so what? Well headbangers I suggest you invest in VULTURE's demo if only for the filth ridden opener "Death Wish" 'cos it's a bit of a neck breaker. Turn it up kids! However, the other two tracks are just two more examples of average Euro-metal. Don't be fooled by the title of "Heavy Metal Violence" because it's just a bit of a rambler featuring some guitar breaks from Brain Tatlers DIAMOND HEAD catalogue. The third track "Vulture" has some laughable noises (obviously of a vulture) but sound more



like another poor victim of a certain London pizza establishment! VULTURE cite MERCYFUL FATE, ANTHRAX and METALLICA as their influences but their music sounds only vaguely like FATE.

The band are: Edwin Van Savooyen (bass), Richard Van Leeuwen (drums), Marcel Van Der Heyden (guitar), Rene Debets (vocals) and Jan Zwager (guitar).

Definitely worth having for "Death Wish". Contact VULTURE at Thunderass Management c/o Rene Willeband, P.O.Box 22178, 3003DD, Rotterdam, Holland.

Oh yeah, I was absolutely disgusted with their official note paper, which looks like the sort of material Wayne Youngman should get through the post - not me!! (or did he take the photos??)

DAVE REYNOLDS

CERBERUS

I received this demo after reviewing the compilation LP "Cleveland Metal" on which CERBERUS appeared. The band sounded a bit off the beaten track then but upon hearing this four-track demo and reading their biography(?), I'm now convinced they are totally obscure.

CERBERUS have definite early RUSH overtones to their music - taking a progressive rather than heavy approach to their metal. According to their bio they play Classical Jazz and Blues pieces in the live show, which means they must be original if nothing else.

Although I find their efforts listenable, I'm by no means convinced they have any market to aim at. Others I have played this tape to have rejected it as garbage etc, I would not by any means say that - since although



the production is poor, it is by no means a bad tape. But tracks such as "November Trash" and "Regrets Of A King" are pretty well beyond what many metal fans want to hear today. Still the closing track on the tape "End Of A Rope" shows promise for the future, being more conventional and may I add mature in style. A good riff is contained herein and methinks if the band follow this direction they could obtain some recognition.

DAVE CONSTABLE

ENERGY

ENERGY first caught my attention at the Marquee a couple of months back, where although I only caught a couple of numbers they came across as a thoroughly professional DEF LEPPARD sounding-like outfit.

Unfortunately the tape, someone thrust into my hands in "Shades" came with no information so I'm limited in what I can say about the band.

This three-track demo is excellent however, very commercial I admit but this band sound as if they have a future in Rock and Roll. Not sounding so much like LEPPARD here, the band have a definite individual style. If you like lightweight but classy metal contact ENERGY.

ENERGY c/o Mr D.T.M.
Hackett, 7 Tobago Close,
Popley 6, Basingstoke,
Hampshire, RG24 9PX, ENGLAND.

DAVE CONSTABLE

2 TIMER

From TWISTED SISTER's home turf of Long Island come 2 TIMER who have acquired the services of Joel Peskins Fireball Management to back them up. The bands three track demo promises much but fails to deliver. "Stand Proud" is something that maybe the COCKNEY REJECTS could do with more conviction whilst "Bite The Bullet" features strong drumming from Pete Lambiaso and a very professional solo from guitarist Mike Tanner, but I'm not impressed by the overall product nor am I by the less inspiring performance by vocalist Billy



Savage. The third track "2 Timer" will be appearing on the upcoming Mausoleum compilation "American Prisoners of Rock" due shortly which is probably the best of the three cuts being driven along by Jerry Sturiano's bass to reasonable effect.

2 Timer are by no means the worst band I've heard (not by a long chalk!) but I've heard this sort of stuff countless times. Adequate is not enough.

2 TIMER C/O Fireball Management, P.O.BOX 588, Freeport, New York 11520 USA.

DAVE REYNOLDS

SHINING BLADE

SHINING BLADE is a five-piece band from Bari in Italy. The demo in my possession from the band was recorded in March this year and upon first hearing SHINING BLADE show considerable promise. Primarily a speed metal band, they play uncompromising stuff - pretty uncommercial I think but very listenable.

My one criticism would lie with the vocals of Francesco D'Elia who screams just a bit too much and

would be a lot better off trying to control his range.

Still overall the musicianship is very good with a very together feeling coming across. For the speed of the music they play on tracks such as "On The Battlefields" and "Winged Snake", that's no mean feat.

They conclude their demo with a track called "Freakish Footsteps" which is probably their most powerful song - an Italian mini-classic, which is as original

in context as in title and it is this track especially which leads me to believe SHINING BLADE could well have a future that extends beyond their homeland. (I know for a fact they have at least one true fan in Sweden already!)

SHINING BLADE can be contacted at: SB Management, Mr Nicola D'A'Melio, Via Galiani N.20, CAP 70125, Bari, ITALY.

DAVE CONSTABLE

HALLOWEEN

Without doubt, Italian HM has never been recognized as a major force to be contend-ed with. One of the main reasons for this being that to most people outside Italy the language sounds absolutely ridiculous when sung in a rock context. Coupled with an insane obsession with sounding like IRON MAIDEN, these factors alone prevent most Italian groups from attaining any sort of credibility or popularity outside their homeland.

It was with great expect-ation then, when I first heard of HALLOWEEN. Thrust into my hands by the hordes of psycho Italian head-bangers in Shades during late summer, HALLOWEEN's demo was proclaimed Italy's greatest ever band, or something like that.

Formed by bassist and vocalist Ronnie 'Evil Angel', its present line-up coming into being in late 1981 - the band consists of Ronnie, the 'apocalyptic guitarist' Chris Morillo and drummer Al 'Thrust'. Giggling in Italy to apparently vast multitudes the threesome are quickly making a name for themselves both inside and outside their native home-land.

Hard-core fans will not be disappointed with their four-track demo with excellent power metal in the forms of "Angel In White", and "Evil Power" (both PRIEST-esque in influence methinks) being joined by "Samhain" the most commercial of



Ronnie 'Evil Angel'

their numbers and an epic instrumental in "Riddle Of Steel" where although I sense those MAIDEN overtones, I'm won over by some killer guitar work. Ronnie 'Evil Angel' is a good English sounding vocalist whose image obviously will gain him many female fans if his effect on a certain young Swedish lady I know is anything to go by (admittedly, she was very drunk at the time!), whilst the whole band obviously have great enthusiasm and talent. Let's hope they help give Italian metal a place on the World map.

For more info write to:
Beppe Rizzo, C/O Bar Ducale,
S.Marco 2354, 30124 Venice,
ITALY.

DAVE CONSTABLE

AUNT MAY

With the almighty WRATH-CHILD fast becoming the next mega band to delight every glam fan worldwide, where is the competition? After the laughable 1983 glam boom that didn't go anywhere WRATHCHILD are the sole survivors and in metal terms there is no question that they rule the roost because AUNT MAY are not really pushing themselves in that direction. They do have a good axe grinder in Marcus Sparticus, but the demo "Nervous Disposition" and its two tracks are just crossover punk ala HANOI ROCKS or THE DAMNED. For people with wide rock tastes only.

DAVE REYNOLDS



Pic Wayne Youngman

EVIL PRAYER

EVIL PRAYER are a Danish metal band from Hvidoure, which is located just out-side Copenhagen. The band were formed back in 1982 by drummer Jack Kretz and lead guitarist H.C. The full line-up reads: Christian Poulsen(vocals), H.C.(lead guitar), John Schmidt (lead guitar), Frans Lindell (bass) and Jack Kretz(drums).

Despite their moniker, EVIL PRAYER are not just another occult band. Their music is still hard hitting with an ultra heavy rhythm but the band also blend in some superb twin melodic lead work and even vocal harmonies to produce a really interesting sound.

The band recorded their first three-track demo earlier this year featuring "Victim Of Fantasy",



"Screams In The Night" and the excellent "Children Of The Dawn". Since this demo was recorded vocalist Christian Poulsen has joined the band and a new demo will be recorded soon.

EVIL PRAYER are certainly a band to watch out for and more info can be obtained by sending an IRC to EVIL PRAYER, C/O John Schmidt, Greve Alle 40, 2650 Hvidoure, DENMARK.

KEN ANTHONY.

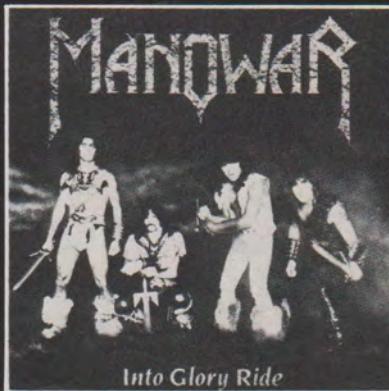
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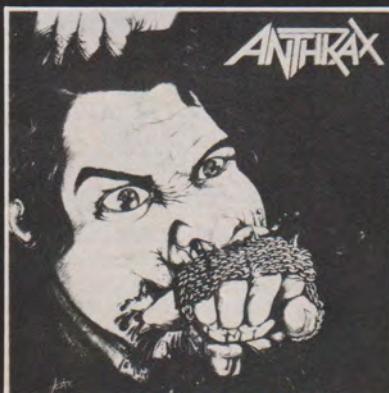
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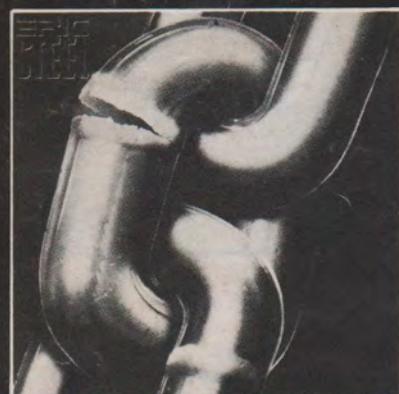
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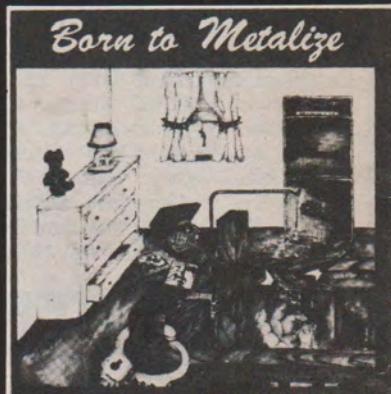
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